

JAN. 1977

OLDE TIME

46777

60¢

NEEDLEWORK

PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

FASHIONS OF
100 YEARS AGO ---- see
Bustles & Bows, page 3

The Blue Jasmine Quilt

Christmas Centerpiece

-Buck Darning

e Candle Shades

eriffe Work

ef Cutwork



QUAINT, NOSTALGIC, OLD FASHIONED

CHRISTMAS POSTCARDS

LOVELY REPRODUCTIONS IN FULL COLOR

SO POPULAR AROUND THE TURN OF THE CENTURY — 5 DIFFERENT ASSORTMENTS

Take a peak into the past when a postcard could be mailed anywhere for a penny! Here they are, the very same CHRISTMAS POSTCARDS your parents, grandparents or great-grandparents exchanged! Endearing, old fashioned designs in rich antique colors that will never be out of date! Send them to your friends and give them a nostalgic, heartwarming thrill! You'll find them appealing to young and old alike. 12 different designs in each package of 24.



Asst. No.10 General Christmas Scenes and Designs



Asst. No.20 General Christmas Scenes and Designs
(All Different From Our Assortment No. 10)



Asst. No.30 Christmas Religious Scenes and Designs



Assortment No. 40 Comic Scenes and Designs



Assortment No.120 New Years Scenes and Designs

POSTCARDS — TOWER PRESS, INC. OTN
Box 428, Seabrook, New Hampshire 03874

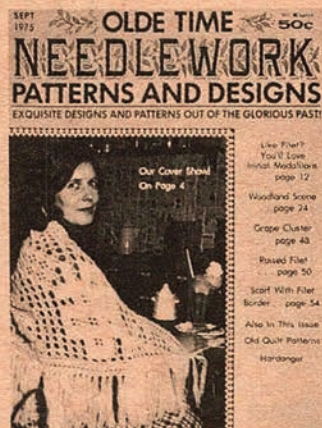
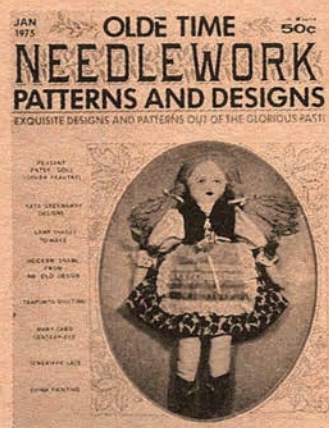
Please send the following postcards

(\$1.25 PER PACKAGE — 3 PACKAGES — \$3.35)

_____ Asst. No. 10 _____ Asst. No. 30
_____ Asst. No. 20 _____ Asst. No. 40
_____ Asst. No. 120

Name _____
Address _____
City _____
State _____ Zip _____

Here's a **NEW NEEDLEWORK MAGAZINE** that's truly different!



A NEW ISSUE EVERY OTHER MONTH!

"Olde Time Needlework Patterns and Designs"

Here are exquisite needlework patterns and designs out of the glorious past! Buried in long forgotten books, magazines, are thousands upon thousands of patterns and designs which once were the rage of needle-crafters everywhere. Now, possibly for the very first time in all these years, we are republishing many of these same patterns and designs for your needlework pleasure and help!

Of what use can these olde time patterns and designs be to you? You'll be amazed at the wealth of ideas that these old patterns will give you! Many of those olde time designs and patterns may be adapted to

make unusual and different needlework creations of your own.

You'll also find many of those old time creations giving your needlework a tremendous shot in the arm. (And, with nostalgia so popular these days, can anyone be sure that many of those patterns and designs cannot conceivably come back in partial or full fashion?)

Just \$3.00 will pay for an entire year's subscription! And if you hurry, you may be able to obtain the very NEXT issue as it comes off the press.

(Published Bi-Monthly)

- Each big issue features a wealth of carefully selected olde time needlework patterns and designs which prove to be extremely useful and valuable in your needlework!

- Selected patterns from the splendid past of 50, 60, 70 years ago!!

- Truly a look into America's Great Needlework Heritage.

YOUR MONEY BACK
IN FULL IF THE FIRST
ISSUE DOESN'T
PLEASE YOU!!

1 YEAR
SUBSCRIPTION
JUST
\$3.00!

OLDE TIME NEEDLEWORK OTN
Box 428, Seabrook, N.H. 03874

- | | |
|---|---|
| ☐ 1 year \$3.00 | ☐ 1 yr. Canada \$4.00 |
| ☐ 3 years \$8.00 | ☐ 1 yr. Foreign \$5.50 |

Please Print Name & Address Clearly.

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP.....

Please allow 45 to 60 days to receive your first issue.

OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR

Barbara Hall Pedersen

DIRECTOR OF PHOTOGRAPHY
BRUCE RAINAUD

ASSOCIATE EDITOR

Edward Kutlowski

CLASSIFIED ADVERTISING
MARIE JANVRIN

VOLUME 5

December-January, 1977

NUMBER 1

Bustles & Bows	3
Knitted Edge and Corner for Handkerchief	7
Shuttlebutt	8
Luncheon Cloth in Embroidery & Crochet	10
Library of American Quilt Patterns	12
Olde Time Christmas Centerpiece	16
Iris Scarf End	18
Fashion Through the Years	20
Decorative Candle Shades	22
Long Crocheted Sweater	23
Christmas Handkerchiefs	26
Relief Cutwork	28
Crocheted Orchid Corsage	29
Teneriffe Work	30
A Potpourri of Design	32
Entertainments for the Young & Old	33
Patterns for Borders in Filet	36
American Ships Quilt	38
Huck-A-Buck Darning	41
Tips on Making Rag Rugs	42
Violets to Embroider	44
Woolwork Flowers	47
Collectors' Corner	48
Cross-Stitch Motifs	50
Query & Quote	51
Patriotic Wall Panel	52



We cannot look thoughtfully at the needlework produced by the women of past generations without asking ourselves a question. What force in their lives was so powerful that it could motivate them to invest the countless hours of their time necessary to produce such exquisite examples of needle art?

Was it essentially a quest for beauty? Did they do it out of pride, or possibly an excess of leisure? Did virtue demand that every idle moment be occupied? It may have been all of these things, but I believe that it was also something much more. Each of us, deep down, yearns to leave some sort of mark upon the world, as proof that we have passed this way. In a time when a woman did not even have the vote, when she was forced to transact business behind her husband's name, when her opinions counted for little and her authority extended only to the home, women refused, even then, to see themselves as insignificant. They seized whatever avenues were open to them as a means of self-expression.

One of these, of course, was needlework. A woman could, with all propriety, distinguish herself in this art form. She could create a legacy of beauty and taste and refinement that would announce to future generations the fact that here was a woman, a very special sort; unique, significant.

We move into the year 1977 limited only by our own insecurities. There are options open to us of which our foremothers never dreamed. We have the opportunity to make a name for ourselves in whatever occupation we may choose, but we need not reject the past in order to embrace the future, for our yesterdays are the nucleus of our tomorrows. Let us take pride in our womanly heritage, accepting this legacy from those who have gone before, and gaining from it inspiration and strength. They have taught us that to be a woman is to work proudly and well. We cannot, in conscience, do less.

Best wishes from your editor,

Barbara Hall Pedersen

All Rights Reserved 1977 by Tower Press, Inc.
Second Class Postage Paid at Seabrook, N.H. and at Additional Mailing Offices
Published Bimonthly by Tower Press, Inc., Box 428, Seabrook, N.H. 03874

No Part of This Magazine May be Reprinted Without Written Permission of The Publisher
SUBSCRIPTIONS: \$3.00 per year, \$4.00 to Canada, \$5.50 to foreign countries. Please send all subscriptions, correspondence direct to "Olde Time Needlework Patterns & Designs", Post Office Box 428, Seabrook, N.H. 03874.

CHANGE OF ADDRESS: When sending notice of change of address, give old as well as new address, preferably clipping name and address from last copy received. Please notify us 8 weeks before you change your address.

MANUSCRIPTS: Manuscripts are invited on suitable articles with or without photos. All material carefully considered but the publisher and editor will not be responsible for its loss or injury. Please retain a copy for your files. The publisher of "Olde Time Needlework Patterns & Designs" will not knowingly publish any advertising from other than reliable firms or individuals. Please report any unsatisfactory dealings.

ENTIRE CONTENTS COPYRIGHTED © 1977 BY TOWER PRESS, INC.

Elegance was the keynote to style in 1876, the year of our Nation's Centennial, when thousands of ladies were planning an exciting trip to Philadelphia.

The Great National Exposition was attended by one out of fifteen Americans and many foreign visitors as well. A holiday spirit prevailed. Among the buildings with their displays of the new and the wonderful, a bewildering array of stylish flounces, ruffles, bustles, ornate hairdoes and precariously perched hats made a moving fantasy of color, within which women progressed with ladylike steps, leaning forward slightly in the Grecian Bend to exaggerate tiny waists and the effect of yards of cloth and bows behind them.

Roundness was another key word. Corsets defined a low and very full bustline with stomach and hips well rounded. The bustle with drapery and bouffant puffing was lower than formerly, sloping larger at the bottom instead of projecting out at the waist. Manufacturers provided roundness where it was not a natural attribute; they advertised "cork improvers to supply all deficiencies."

Ladies who found they had nothing to wear at the Centennial, which might mean a journey by train, carriage or stage coach, searched through Godey's or Peterson's Magazine for a suitable pattern.

Great extravagance in design and material made this an overdressed and over-decorated era, to us incongruous.

During the 1870's the sewing machine was increasing in use. This made possible a new tailored look which, when added to a draped garment looked all out of place. One of these a walking dress, had a double breasted jacket with tailored lapels and beneath it a bustled and draped skirt which dragged on the ground with ruffled train.

For riding in a carriage one might wear a black silk dress with a dolman mantle of heavy tapestry weave silk and a black velvet hat with bow or plume.

Full or circular capes were worn either half or full length and made of cloth or knit or crochet. Bonnets had given way to hats, which were set high and straight on the



This gray silk and wool tattersall check, from the collection of the State Historical Society of Wisconsin, was worn by a visitor to the Philadelphia Centennial Exposition. It is a simple, relatively unadorned afternoon dress, but cut on the same basic lines as the more elegant styles of the day.

BUSTLES & BOWS

by Edith LaFrances



Corset Display at the Philadelphia Centennial, 1876. Photo courtesy of "The Free Library of Philadelphia".

head and were veritable flower gardens, with scarlet poppies, violets, roses, lilacs and daisies further sparked up by feathers, quills or birds and with bows whose trailing ends hung down over the coiffure. The foundation of the

hat was straw, felt, fur or corded silk.

For hair styles Godey's Book says; "Crepe or curl the front hair, a roll or coronet very low, two loops of plaited hair at the back and some carelessly placed puffs,



Hat



Hair Style

introduced to fill up vacuums, with often a couple of short curls allowed to fall below the plaits in the back . . ." Imported hair pieces in all styles could be purchased in the stores. Sometimes a chain stitch net of colored silk was made to hold the large braid loops in back of the neck.

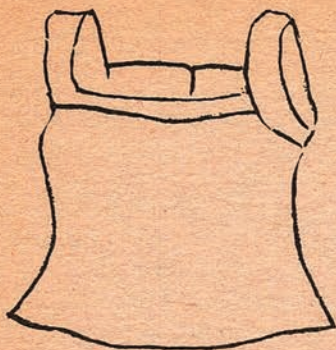
Opaque stockings matched the dress. Square toed shoes with buckles or high boots were favored. After the Civil War, machine made shoes were available, taking the place of those handmade on a wooden last.

The polonaise or long overdress appeared in a bewildering variety of design. It was draped and bustled and might or might not have a train. Trimming could be lace, fringe, wool braid, grosgrain ribbon and plaited flounces.



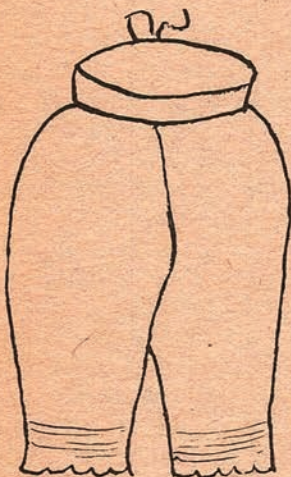
Underclothing was often as extravagant and over-decorated as the rest of the costume. It was worn in several layers. In winter a woman wore flannel or mixed wool and cotton long underwear. A chemise came next, then corset, corset cover, cotton drawers and several petticoats.

The chemise, like a slip, was made of fine material with lace edging, ribbons and embroidery. Corset covers were made from cambric or muslin and very tightly fitted. Drawers were fitted over the hips with a waistband in front,



Corset Cover

drawstrings at the back and buttoned on the sides. The edges of the legs below the knee were finished with embroidery, lace and ribbons.



Drawers

The under petticoat, worn over the bustle, was made of sturdy white cotton, very full, with a draw string at the top. The fullness was bunched at the back over the bustle. The length was the same as the dress and the hem was ruffled to support the train of the dress.

The top petticoat was a work of art, made of silk and lace with fine stitchery which was the result of many hours of work.

In the world of fashion, as exhibited in the high society of the cities, reality was something not necessarily to be seen; a world of imagination was the mode. Facts of the human figure were covered up, and national disasters such as Custer's Last Stand were not allowed to effect the gaiety of the Great Exposition.

Women planned their costumes



Joan Severa, who is Curator of Decorative Arts for the State Historical Society of Wisconsin, models a cotton print dress cut from the same basic pattern as the dress shown on our cover. She is wearing wiglets designed to duplicate the hair styles of 1876, as shown in illustrations from that period.

by first poring over the printed diagrams in the women's magazines where measurements were found for copying the pictured styles into patterns. The Godey Book said, "Any pattern we give as being in silk or elegant goods, trimmed with lace or elegant fringe, can be reproduced in wool simply edged with woolen braid; but its cut at least will be just the same, and the outline of the wearer will be elegant despite the simplicity of the costume."

Modern seamstresses may adapt these bustled, draped and beribboned gowns for costumes or wedding dresses. A very special series of patterns, authentic in every detail, is now being offered for sale by the State Historical Society of Wisconsin, 816 State Street, Madison, Wisconsin 53706. These patterns, covering the period from 1857 to 1893, were copied from originals in the Society's collection, and meticulously cut by Edward Maeder. Although other



State Buildings on New Hampshire Day, Centennial, 1876.
Photo courtesy of "The Free Library of Philadelphia".

institutions, such as the Smithsonian, are making reproductions for their own use, these are the only authentic patterns currently available to the public. The beautiful apricot damask shown on our co-

ver was made from the 1876 design by Joan Severa, who is the Society's curator of decorative arts. Model is staff artist Judy Patenaude. A pattern for a bustle may be

purchased from: Publications, American Association for State and Local History, 1315 8th Ave., South, Nashville, Tenn. 37203.

Many of the wash and wear fabrics of today can be used for an 1876 costume, if they are selected carefully, but choose woven materials and avoid knits.

Old time favorites were silk and wool combinations, silk damask and satin for evening and wool or cotton for daytime. Beige, a French word meaning natural, was woven from unbleached and undyed wool, and was any shade of gray, brown, tan, cream or white. It was the most popular color and was combined with all colors. Darker silks, brown, black and purple were favored in winter. Natural colored lace was used for trimming in all seasons.

To make a modern wedding dress from this pattern you might select any shade of cream or white, and the bodice and overskirt could be of satin damask with white silk or sheer wool skirt.

Use the low square neckline finished with sheer ruffles or puffs of silk, lace or tulle.

We might add that a lady of today attired in such a dress has no need to walk with the Grecian Bend, but an athletic stride is not appropriate either. Smooth and graceful motion will add the finishing touch to elegance.

BOOK REVIEW

If you need assistance on costuming for the early American period, prior to 1850, an excellent source of information is a volume by Estelle Ansley Worrell titled "Early American Costume".

The editors of "Early American Life" have checked the book for historical accuracy; one of their aims is to sponsor and recommend books that are both enlightening and entertaining.

The first chapter gives general directions for designing for the theatre. The next six chapters are on life styles, history and clothing styles of the American people from 1580 to 1850.

The last chapter is on constructing costumes and gives detailed

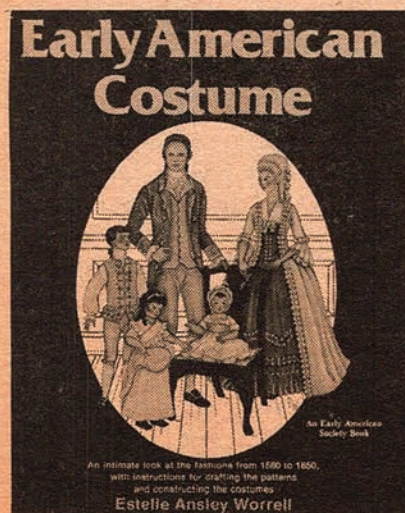
diagrams and patterns which can be scaled up to size.

The book is profusely illustrated with black and white drawings of costumes showing changes through the years. There are nine color plates to show how you can use the black and white drawings to create these period costumes.

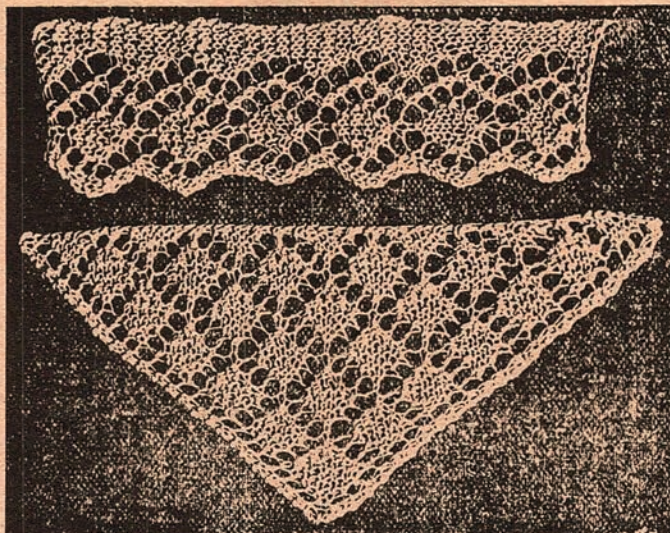
Whether you wish to make an Algonkin Indian belted tunic, a tricorn hat, a riding dress of the 1780's or a hoop skirt of the 1850's, you will find both inspiration and practical help in this book.

The volume is copyrighted in 1975 by Estelle Ansley Worrell. Published by Stackpole Books, Cameron & Kelker Sts., Harrisburg, Pa. 17105. Price \$12.95.

Edith LaFrancis



Knitted Edge and Corner



for Handkerchief

Use fine thread and needles.
Cast on 4 stitches.

1. Knit 2, over, knit 2.
2. Knit plain. All even rows the same.
3. Knit 2, over, knit 1, over, knit 2.
5. Knit 2, over, knit 3, over, knit 2.
7. Knit 2, over, knit 5, over, knit 2.
9. Knit 2, over, knit 7, over, knit 2.
11. Knit 2, over, knit 1, over, narrow, knit 3, narrow, over, knit 1, over, knit 2.
13. Knit 2, over, knit 3, over, narrow, knit 1, narrow, over, knit 3, over, knit 2.
15. Knit 2, over, knit 5, over, knit 3 together, over, knit 5, over, knit 2.
17. Knit 2, over, knit 1, over, knit 4, narrow, over, knit 1, over, narrow, knit 4, over, knit 1, over, knit 2.
19. Knit 2, over, knit 3, (over, narrow, knit 1, narrow, over, knit 3) twice, over, knit 2.
21. Knit 2, (over, knit 5, over, knit 3 together) twice, over, knit 5, over, knit 2.
23. Knit 2, over, knit 1, over, knit 4, narrow, over, knit 1, over, nar-

row, knit 3, narrow, over, knit 1, over, narrow, knit 4, over, knit 1, over, knit 2.

25. Knit 2, (over, knit 3, over, narrow, knit 1, narrow) 3 times, over, knit 3, over, knit 2.

27. Knit 2, (over, knit 5, over, knit 3 together) 3 times, over, knit 5, over, knit 2.

29. Knit 2, over, knit 1, over, knit 4, (narrow, over, knit 1, over, narrow, knit 3) twice, narrow, over, knit 1, over, narrow, knit 4, over, knit 1, over, knit 2.

31. Knit 2, over, knit 3, (over, narrow, knit 1, narrow, over, knit 3) 4 times, over, knit 2.

33. Knit 2, (over, knit 5, over, knit 3 together) 4 times, over, knit 5, over, knit 2.

35. Like 29th row, repeating directions in parentheses 3 times.

37. Like 31st row, repeating directions enclosed once more.

39. Like 33d row, with one more repetition of directions in parentheses.

40. Knit plain, as usual. Repeat last 4 rows, with even rows between, working the directions enclosed once more each time, three times, or until the corner is as large as desired, then bind off.

Take a square of fine linen the

size required for handkerchief, cut off each corner the size of the knitted corner, hem narrowly, sew on the knitted corners, and make a lace border to match, sewing it on all around. Or, a lovely table spread can be made by knitting a corner as directed, of coarse linen thread, applying one to each side of a hemstitched linen square, to form a larger square, and finishing with a lace to match.

FOR THE BORDER: Cast on 13 stitches, knit across plain.

1. Slip 1, knit 4, (narrow, over) twice, knit 1, over, narrow, knit 1.
2. Knit plain. Even rows the same.
3. Slip 1, knit 3, (narrow, over) twice, knit 3, over, knit 2.
5. Slip 1, knit 2, (narrow, over) twice, knit 5, over, knit 2.
7. Slip 1, knit 3, (over, narrow) twice, knit 3, narrow, over, knit 2.
9. Slip 1, knit 4, (over, narrow) twice, knit 1, narrow, over, narrow, knit 1.
11. Slip 1, knit 5, over, narrow, over, knit 3 together, over, narrow, knit 1.
12. Knit 13. Repeat from 1st row.

Mrs. Annie Cooledge



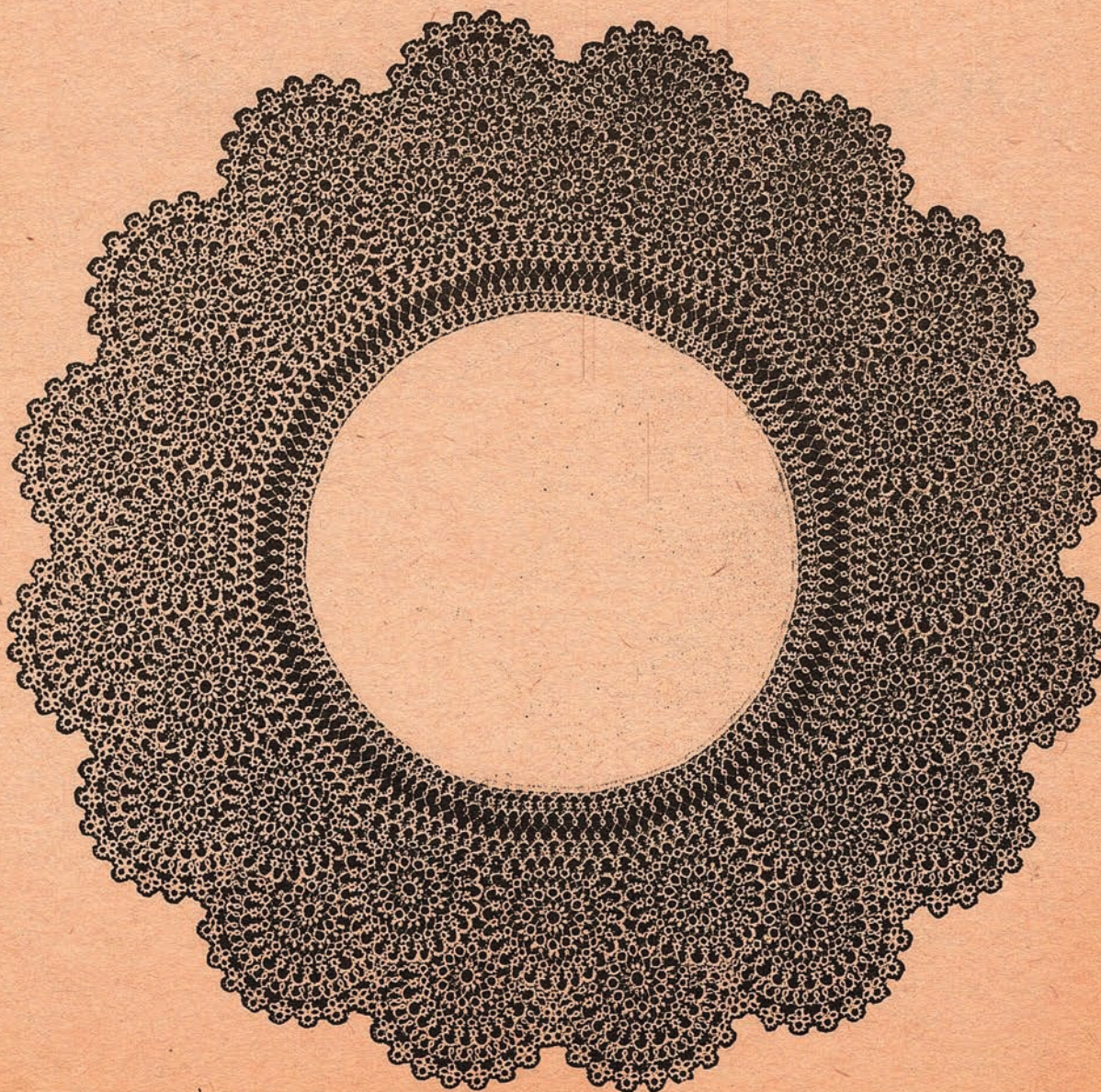
Shuttlebutt

TATTING WITH MYRTLE

This exquisite centerpiece was designed and published in 1920. It was made with No.20 crochet cotton, and instructions state that 12 balls would be required. It does not give the kind of crochet cotton, but my guess is that it was Clark's O.N.T. This crochet cotton was put out in small balls, and it was used more than other crochet cotton at that time. I feel certain that 4 or 5 big balls would complete the centerpiece. Perhaps some of our readers are familiar

with the O.N.T. crochet cotton. It was a nice thread to work with, smooth and with a hard twist. Ecru was used in many of the designs, and I can see this piece was made with ecru linen center, and ecru crochet cotton. No doubt some of you have tatted this lovely centerpiece, and I know of one person who started it. A portion of it was mailed to me a few years ago. Mrs. Pressley of Bergen, N.Y. had made all of the round medal-

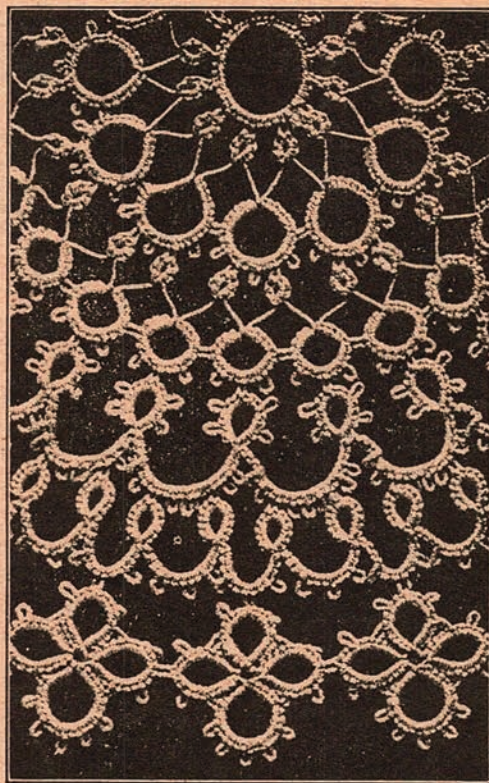
Continued on page 31



1920 Pattern



Made with No. 20 crochet cotton, this centre-piece will measure about thirty-six inches in diameter, including the tatted border, which is about ten inches wide. Frequent reference to the illustration and detail should enable any one at all experienced to make this design. About 12 balls of cotton will be required.



THIS lovely between-meal cloth with tatted border has a charm all its own in spite of, or perhaps because of, its very simplicity. Tatting need not be elaborate to be beautiful, nor so difficult as to be out of reach of the inexperienced worker, in order to satisfy one's desire for this type of handiwork. The larger portion of this design is made with the shuttle only, which considerably simplifies the process and makes it easier of accomplishment for the interested novice.

In any tatting all stitches must be drawn up with equal regularity and all picots made of the same length (and only so long as necessary to make a neat joining) in order to produce work which is worth while. In no form of needlework is careless work more noticeable than in tatting, and, deplorable as it is, in almost no other type of work do we find so many imperfections and unmistakable evidences of lack of method and precision.

DIRECTIONS FOR CENTREPIECE

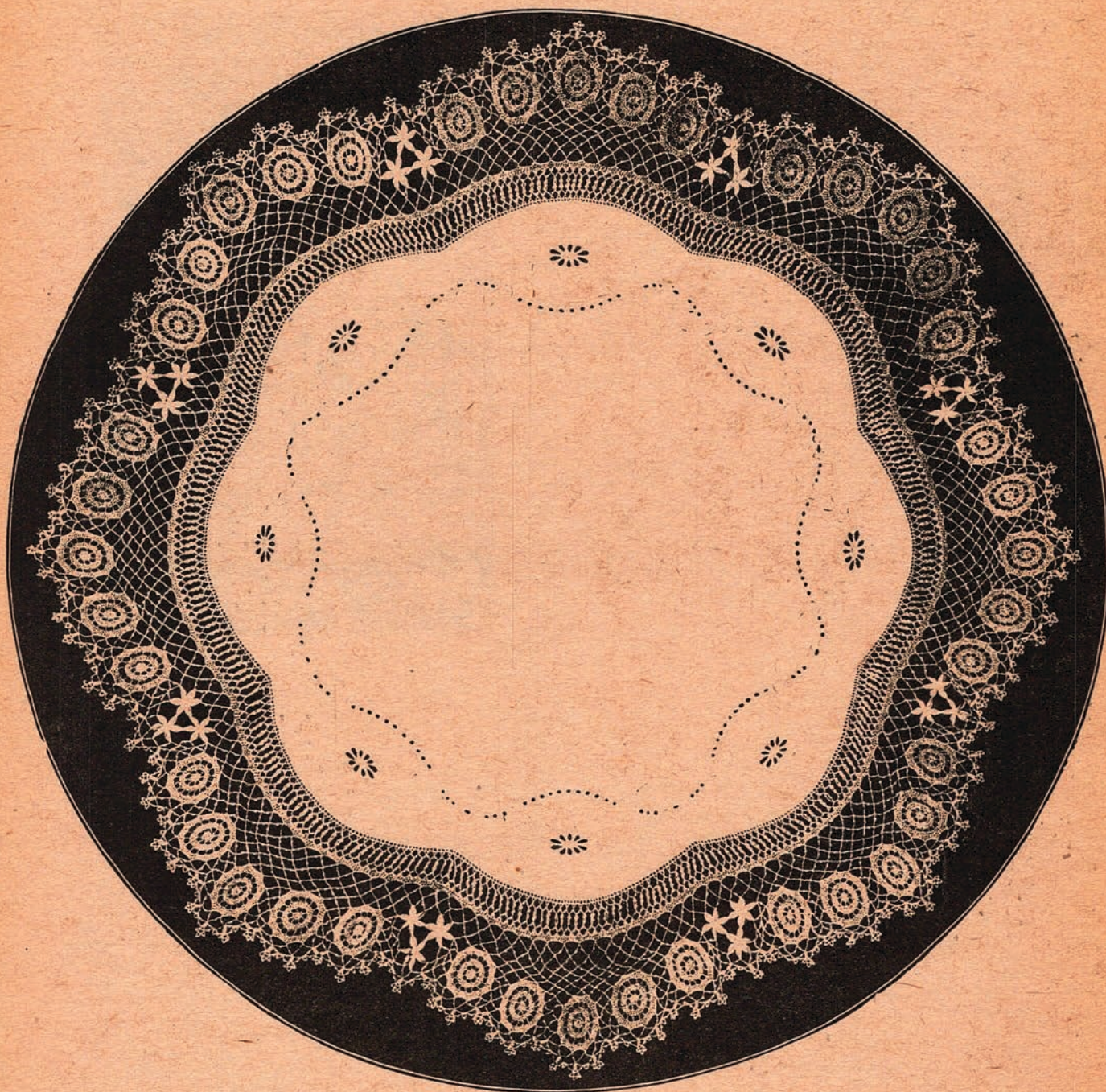
CENTRE RING. — Two ds, (p, 4 ds) 11 times, 2 ds, close and cut thread. **1st row** — 3 ds, join to a p of centre r, 3 ds, close; leave $\frac{1}{4}$ -inch thread; r 7 ds, p, (3 ds, p) 6 times, 7 ds, close; * turn, leave $\frac{1}{4}$ -inch thread; repeat small r, joining to next p on centre r; leave thread; repeat large r, joining by 1st p to last p of previous large r; repeat from * around, joining last and 1st large rs. **2d row** — r 3 ds, join to 3rd p of a large r of last row, 3 ds, close; leave thread; r 5 ds, p, (3 ds, p) 4 times, 5 ds, close; turn, leave thread; another small r, joining to 5th p of same r of last row; repeat around. **3d row** — (2 threads) * r (3 ds, p)

twice, 3 ds, join to mid-p of r of 2nd row, (3 ds, p) twice, 3 ds, close; ch 4 ds, (p, 4 ds) 9 times; repeat from * until there are 19 rs and 18 chs; this leaves five free rs on one side; tie and cut threads. Make sixteen wheels as above, joining as made by mid-p of 16th and 17th chs to 2nd and 3rd chs of previous wheels; this leaves the two end rings free.

OUTER ROW OF WHEELS. — **1st row** — As in wheel above but joining 1st, 2nd, 4th, and 5th large rs to chs of inside row of wheels as shown in illustration. **2d row** — As above, but with only 13 large rs, joining end rs to next free chs of inner row. **3d row** — As above, but with 13 rs and chs, joining at ends as before. **4th row** — * 7 ds, join 3rd p of ch of 3rd row, 7 ds, close; ch (4 ds, p) 3 times, 4 ds; another r joined to 7th p of same ch; another ch; repeat from * around until there are 24 rs and 23 chs, joining end rs to inner row as before. **5th row** — r 5 ds, p, (3 ds, p) 4 times, 5 ds, close; r 5 ds, join last p of previous r, 3 ds, p, 3 ds, join mid-p of a ch of 4th row, (3 ds, p) twice, 5 ds, close; r 5 ds, join last r, (3 ds, p) 4 times, 5 ds, close; r 5 ds, join last r, (3 ds, p) 6 times, 5 ds, close. These four rs are started and drawn up close together. Repeat these motifs around wheels, leaving one ch free between joinings of motifs to wheels (see detail).

INSIDE BORDER. — Ring 5 p sep by 3 ds, joined to inner wheels as illustrated; ch 3 ds, 7 p sep by 2 ds, 3 ds; repeat rs and chs around. **2d row** — A double row of rs as in 1st row, joining alternate rs to chs of 1st row. **3d row** — chs as in 1st row, joined to free alternate rs of 2d row. **4th row** — rs and chs as in 1st row, joining rs to chs of 3d row. Fill in any open spaces with small single rs.

LUNCHEON CLOTH



in Embroidery and Crochet

(54" Diameter)

The stamped linen center for this doily was available by mail in 1917, when the pattern appeared in a popular ladies' magazine. Today's needleworkers will have to

copy the French and eyelet design as shown, or use a plain linen center, 36" in diameter. Lace is about 9" wide, and the directions follow.

MATERIALS: Linen crochet thread for edge (4 spools No. 25

and 3 spools No. 50), and two steel crochet hooks (one No. 12, one No. 14).

Number 12 needle is always used with No. 25 thread, and No. 14 needle with No. 50 thread. The linen center measures about

thread well over into 2d row of double crochet band to make the work strong.

2D ROW: Slip stitch to middle of p l, p l to middle of next p l all a-36 inches across, and the lace is about 9 inches wide, making the finished cloth about 54 inches across.

With fine thread machine-stitch three rows close together along the line of the scallops, cut away the linen, and double crochet the edge closely with No. 25 thread. Mark with pencil dot the exact middle between scallops and the exact middle of each scallop.

Chain loops around edge. Fasten No. 25 thread in edge one-eighth of an inch left of dot between scallops, ch 4, t in edge, * ch 6, t back in st where 6 ch started (slipping hook under two threads lying on top of angle), t in edge, ch 2, t in edge, repeat from * around, being sure to have the 19th loop (l) in middle of scallops and 38th between scallops, 304 l around linen.

PICOT LOOP BAND: 1ST ROW: Slip stitch to middle of ch loop, * ch 1, p (ch 2 more, catch back with d in first st), ch 3, p, ch 2, p, ch 3, p, ch 2, p, ch 1, d to middle st of first ch of 3, ch 1, p, ch 1, d in next ch 1. Repeat from * around, join.

2D ROW: Fasten thread to middle of l, * ch 1, p, ch 3, p, ch 1, d in middle of next l, repeat from * around, join.

3D ROW: Slip stitch to middle of l of 2d row, repeat 2d row.

DOUBLE CROCHET BAND: Fasten No. 50 thread to middle of l, with No. 14 hook, 4 d over each loop.

2D, 3D, AND 4TH ROWS: D in d all around.

PICOT LOOPS: 1ST ROW: Fasten No. 25 thread to double crochet band opposite the ch l, which lies to the right of a middle ch l between scallops, ch 3, p, ch 7, p, ch 3, d in band opposite third ch l from starting point (skipping 1). This makes this picot loop (p l) lie exactly opposite middle ch l between scallops. Repeat p l all around, catching them with d opposite every other ch l. Catch round, join.

FLOWERS

With No. 25 thread and No. 12 hook ch 3, join with sl st, * ch 10,

turn, 1 sl st, 1 d, 1 h t, 3 t, 1 h t, 1 d, 1 sl st, 1 sl st in 10 ch, turn, 1 sl st, 1 d, 1 h t, 3 t, 1 h t, 1 d, 1 sl st, ch 3, turn, d in each st down left side, sl st to middle ch of 3. Repeat from *, making 6 petals. Leave end of thread and sew in shape with needle. Make three flowers, sew together at ends of petals as illustrated. Make eight of these groups. Sew these groups of flowers to picot loops as illustrated letting the space between two of the flowers come exactly opposite the middle ch l between scallops.

THIRD ROW OF PICOT LOOPS: You will find there are now 15 p l between groups of flowers. Fasten No. 25 thread to the end of first loose petal on the left, ch 3, p, ch 3, d in middle of p l, repeat p l to end of this row, ch 3, p, ch 3, catch end of loose petal and fasten off. There should be 14 l between flowers (not counting half loops at each end of row).

4TH ROW: Fasten thread in middle of 3d p l from beginning of 3d row, repeat l to middle of 3d l from end (9 l), turn.

5TH ROW: Slip stitch to middle of l last made, repeat loops to middle of l at end of this row (8 l) fasten off.

6TH ROW: Fasten thread to middle of 3d l from beginning of 5th row, repeat loops to middle of 3d l from end of row (3 l), turn.

7TH ROW: Slip stitch to middle l last made, repeat to end of row (2 l) fasten off. Repeat all around between flowers.

MEDALLIONS

Number 50 thread and No. 14 hook.

CENTER: Chain 3, join, 2 d in each st, continue d in d, widening when necessary to keep it flat until one-half inch in diameter. Join with sl st.

1ST ROW: Ch 6, * t in edge, ch 3, repeat from * around center, making 8 t, counting first ch of 3 as one t, join.

2D ROW: D around edge, making 3 d over each ch of 3 and 1 d in each t.

3D ROW: D in d, widening opposite each t.

4TH ROW: D in d, join.

5TH ROW: Ch 6, * t in edge, ch 3, repeat from *, making 16 t, join.

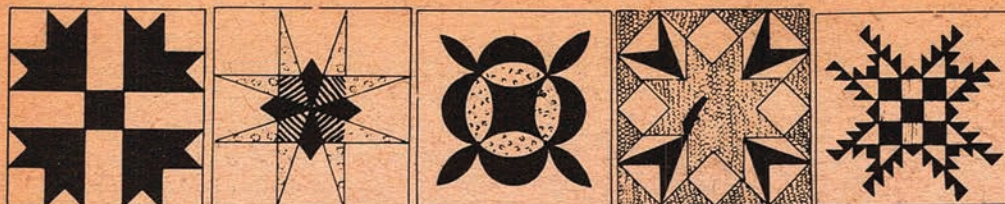
6TH ROW: 3 d over each ch and 1 d in each t.

7TH, 8TH, AND 9TH ROWS: D

in d all around, fasten off. It should measure about 3 inches in diameter and lie perfectly flat. Make forty of these medallions and sew each medallion to 2 p l as illustrated, and if your work is finished this far you will easily see the two loops left for each medallion.

FIRST ROW PICOT LOOPS AROUND MEDALLIONS AND FLOWERS: Fasten No. 25 thread to only remaining loose petal of left flower, * p l to end of next petal, ch 3, p, ch 3, d in edge of medallion about $\frac{3}{4}$ of an inch from where loop is sewed to medallion (catch well over into 2d row), ch 3, p, ch 3, d to middle of p l just made and lying opposite this one, ch 3, p, ch 3, d in edge of medallion, make 8 more p l around medallion (9 l counting this one), catching last one $\frac{3}{4}$ inch from where l is sewed to medallion, * ch 3, p, ch 3, catch in middle of p l lying next to sewed one (the same row) on foundation, sl st along bar forming half of next l to middle, ch 3, p, ch 3, d in middle of p l last made (on medallion), ch 3, p, ch 3, d in edge of next medallion $\frac{3}{4}$ inch from where l is sewed, ch 3, p, ch 3, d in middle of p l lying opposite, ch 3, p, ch 3, d in edge of medallion, ch 3, p, ch 3, d in middle of opposite p l, ch 3, p, ch 3, d in edge of medallion (this fills in the p l between medallions), make 7 more l around medallion (9 l in all around each medallion), repeat from *. After having made 9 l around the middle medallion you will find that a slight change is necessary because the scallop of the linen is now curving in instead of out. After 9th l make another p l, d in middle of next l on foundation just below the sewed one, sl st along bar to middle of next, ch 3, p, ch 3, d in middle of next medallion, ch 3, p, ch 3, d to middle of loop last made (lying opposite), and continue as before. After having made the 9th l on 5th medallion, ch 3, p, ch 3, catch in end of petal of flower opposite (this petal is already fastened to one half loop), ch 3, p, ch 3, d to middle of l last made (opposite) ch 3, p, ch 3, catch end of loose petal, p l to end of next petal of middle flower, (p l to next petal),

Continued on page 53



The Library of American Quilt Patterns

by Pauline Welton Rodgers

THE BLUE JASMINE

During the late 1920's, Nancy Cabot became well known and loved for the patterns she released to the public of her day. What brought her recognition is the fact that she dared to break away from the traditional methods of setting finished fabric quilt blocks together in an all-over effect, or in setting the blocks in the more familiar checkerboard and latticed stripped methods so common to her grandmother's era. She featured tiny pictures of what a finished quilt block should look like, and presented charted diagrams of

tiny squares in which she placed little "x" marks to indicate where the finished blocks were to be placed in relation to the plain undecorated blocks, which were to be quilted later. In doing so, Nancy Cabot set a new trend in the making or creating of future quilts. If you examine Diagram A, you will note that her method of using such a charted diagram with the "x" marks appears to enhance the design, for they also create a design in themselves.

Nancy Cabot increased the joy of making quilts during her own era, and passed this same pleasure on down to those who were to fol-

low after her. Yet, she remains a mystery, an unknown quantity to many of us who are avid lovers of her patterns. There are hundreds of us, quilters and collectors alike who remain unsatisfied, for we would like to have the "Nancy Cabot Mystery" solved. We have the desire to know who she was, where she came from, and what year her first column appeared. Perhaps one, or even more of our readers can aid us in solving this long time mystery. We certainly hope so, for Nancy Cabot not only gave us the patterns of antiquity, but also provided us with a wealth of her own original designs. She is a part of American History in the making, and it would be interesting indeed if we could do another article on her own life and times before World War II. Any information you might have regarding Nancy Cabot whether it be a short sentence, a page or book, please send this information to this column.

The "Blue Jasmine" quilt is just one small example of an original design created by Nancy Cabot. According to the data in my files, this pattern first appeared sometime during 1931. It is a comparatively easy pattern to use, and even the beginner to quilt making should not find it difficult to make a full sized quilt to add to her family treasures.

Diagram B is a mystery pattern, known as the Virginia Wreath. It appeared in the years of 1850 to 1856. But no one seems to know how the 15-inch square blocks are joined together to form the wreath design. If a reader has this

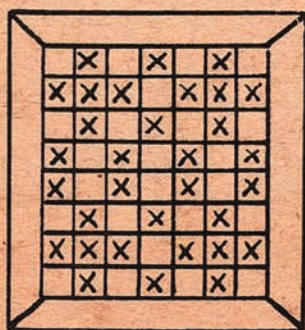


DIAGRAM A



DIAGRAM B

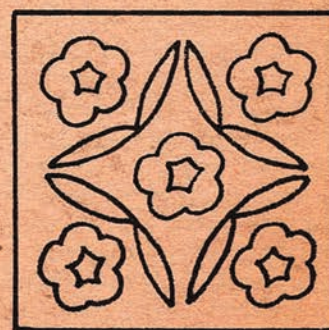


DIAGRAM C

knowledge, it would also be appreciated if she would send the information to this column. This pattern is also one of the hundreds of designs that were released by Nancy Cabot. Throughout the years it has undoubtedly become distorted through trades and exchanges.

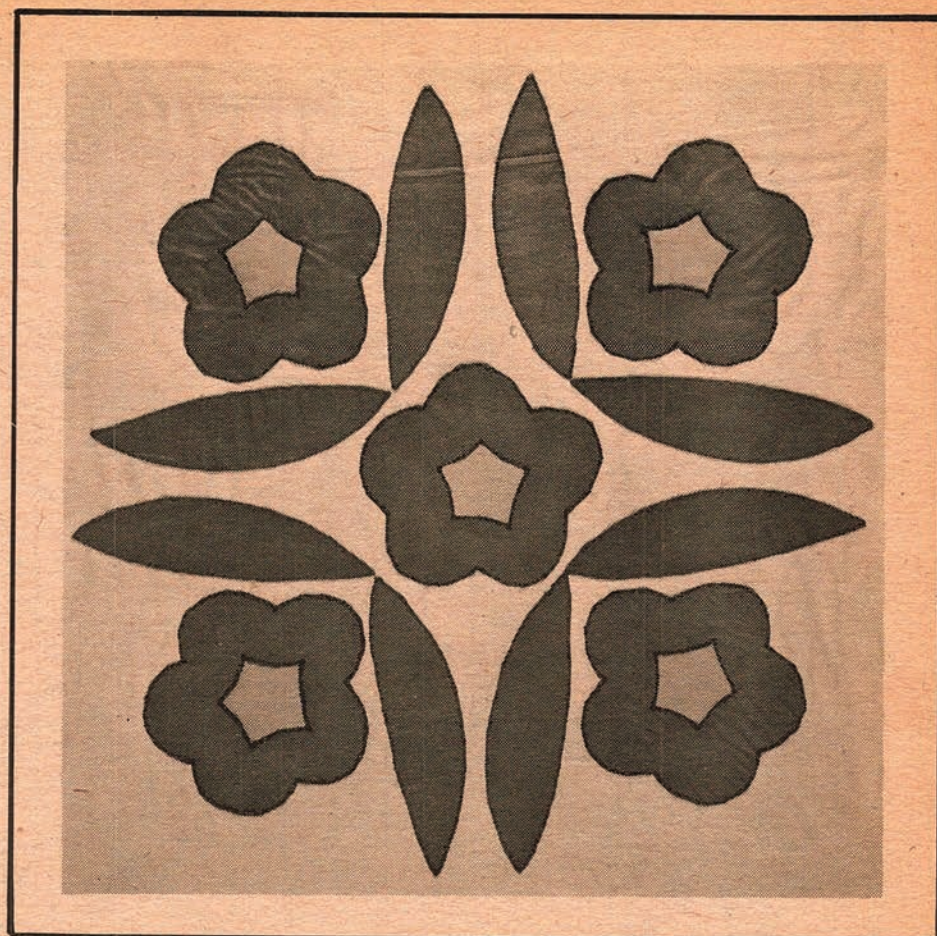
Diagram C features the Jasmine quilt block as it should look when the flowers and leaves have been appliqued, and Diagram D shows the quilting motif arrangement. Diagrams No. 1, 2, and 3 are the basic units to be used when appliqueing the fabric pieces to their blocks.

GENERAL INSTRUCTIONS

Wash and iron all fabric first, then iron. Trace each pattern unit onto white paper, cut them out and glue to cardboard. When the glue has dried, cut out each cardboard unit, and write the name of the pattern onto each one. Allowing for $\frac{1}{2}$ -inch seam allowances, lay the cardboard units onto the right side of fabric to be used, and trace around each unit using pen or pencil. Fabric pieces are next cut out, and the seams are snipped back to the traced lines. Turn these snipped seams back to the wrong side of the fabric and iron them flat. Using 1 strand of matching colored embroidery floss, baste the seams down as close to the edges as is possible. These seams will not be removed. Make one or more practice blocks first. Fold your block in half twice, ironing the folds, then fold in half twice from one corner to the next corner, ironing these folds. Referring to the diagrams, applique your flower and leaves to the fabric block as is illustrated.

Blocks measure 12 by 12 inches square. The quilt top measures 72 by 72 inches square. Inner border is cut from yellow fabric strips measuring 6 inches wide by 84 inches long for all four sides of the quilt. Outer border measures 6 inches wide by 96 inches long and is cut from blue fabric. Be sure to miter all corners of the border strips when adding them to your finished quilt top.

There are 16 appliqued blocks, and 20 plain blocks which are to



BLUE JASMINE

be quilted later. Cut 80 blue flowers from Unit No. 1; 80 yellow flower centers from Unit No. 2; and, 128 green leaves from Unit No. 3. Blocks are set 6 across, and 6 down. There are a total of 36 quilt blocks for the making of this quilt.

YARDAGE REQUIREMENTS

You will need 6 yards of white for all 36 quilt blocks; $2\frac{1}{2}$ yards of a royal blue fabric; $1\frac{1}{2}$ yards of a Kelly green fabric; $\frac{3}{4}$ yards of yellow fabric; $2\frac{1}{2}$ yards of a very bright yellow fabric for the inner border; and, 3 yards of a Kelly green fabric for the outer border. All yardages quoted above, include the extra amounts that are needed for $\frac{1}{4}$ and $\frac{1}{2}$ -inch seam allowances.

TIDBITS AND TRIVIA

1. First, I wish to extend my apologies to Blanche Sestak and her friend Mrs. Stewart of Prague, Oklahoma. I am not able at this time to present the "Thunder and Lightning" quilt pattern as originally planned for in this month's

column. Before a pattern is published, I always like to work it out on paper along with charts, and possibly an actual fabric block. In this particular case, the "Thunder and Lightning" pattern is proving to be rather an intriguing puzzle. Yet, once I have solved the riddle, the pattern will definitely appear in this column as promised.

2. From Thunder Bay, in Ontario Canada, Mrs. Marjorie Essex writes: "I have been a collector and reader of the Olde Time Needlework magazine, and have all issues beginning with No. 1. At the present time, a friend and I are involved in a joint effort of making quilts for our grandsons and enjoying every minute of it. The quilts we are making are from patterns on nursery rhymes, which are being featured in the Winnipeg Free Press Weekly Report on Farming. I am also especially interested in the pages on quilts which are appearing in your column, and hope you will continue to keep them coming. Please keep these pages busy with the history of the various patterns, as it is fascinating reading indeed."

Continued on page 51

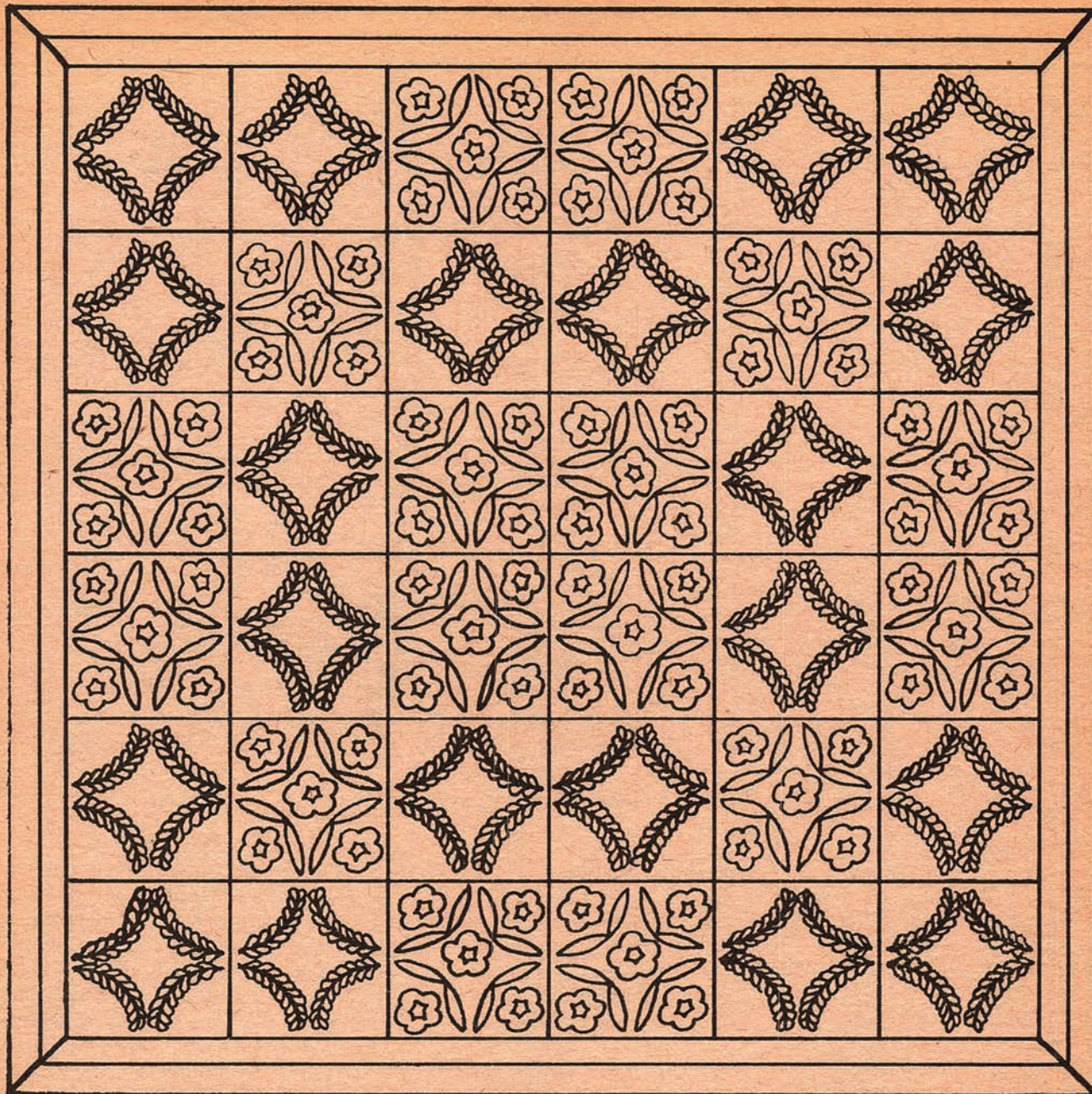


DIAGRAM OF THE FINISHED QUILT

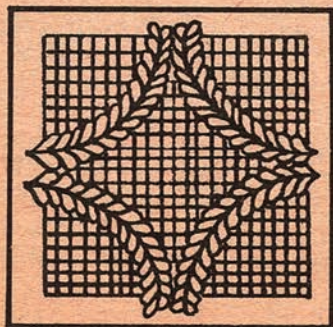
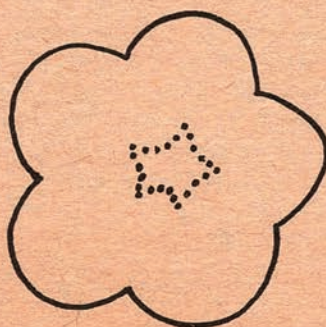


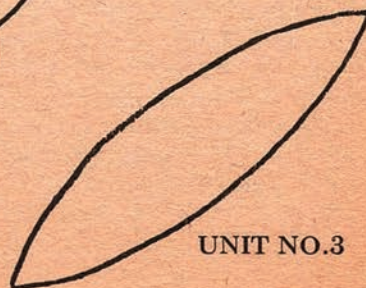
DIAGRAM D



UNIT NO.1

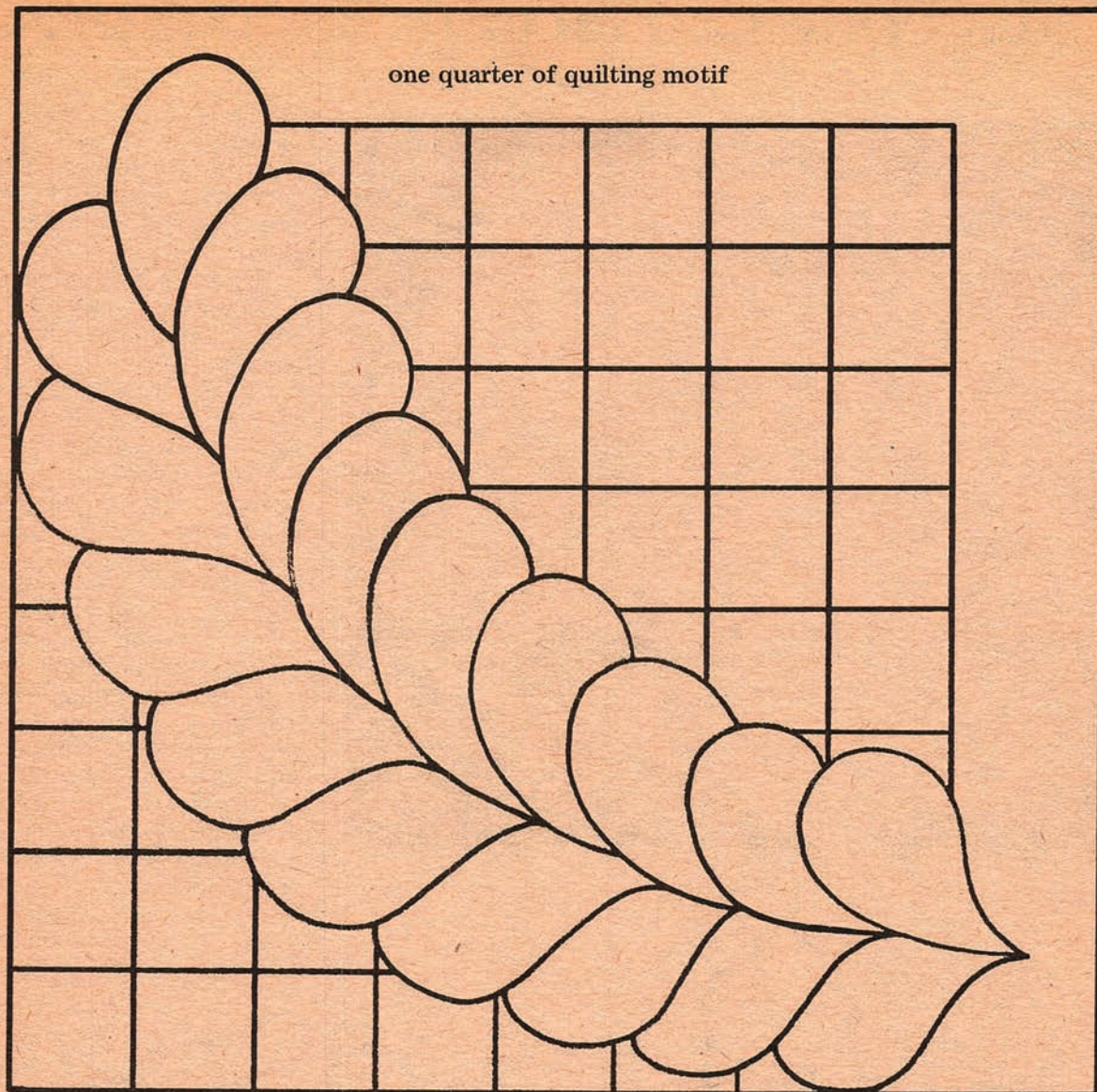


UNIT NO.2

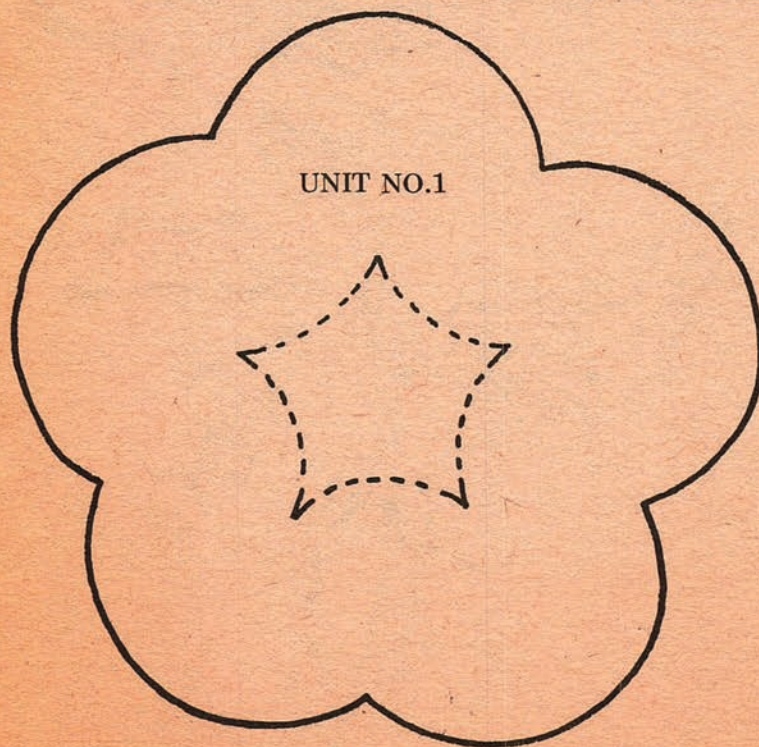


UNIT NO.3

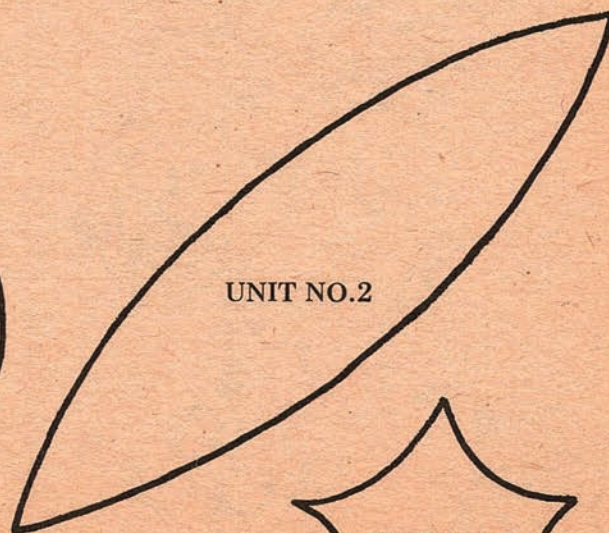
one quarter of quilting motif



UNIT NO.1



UNIT NO.2

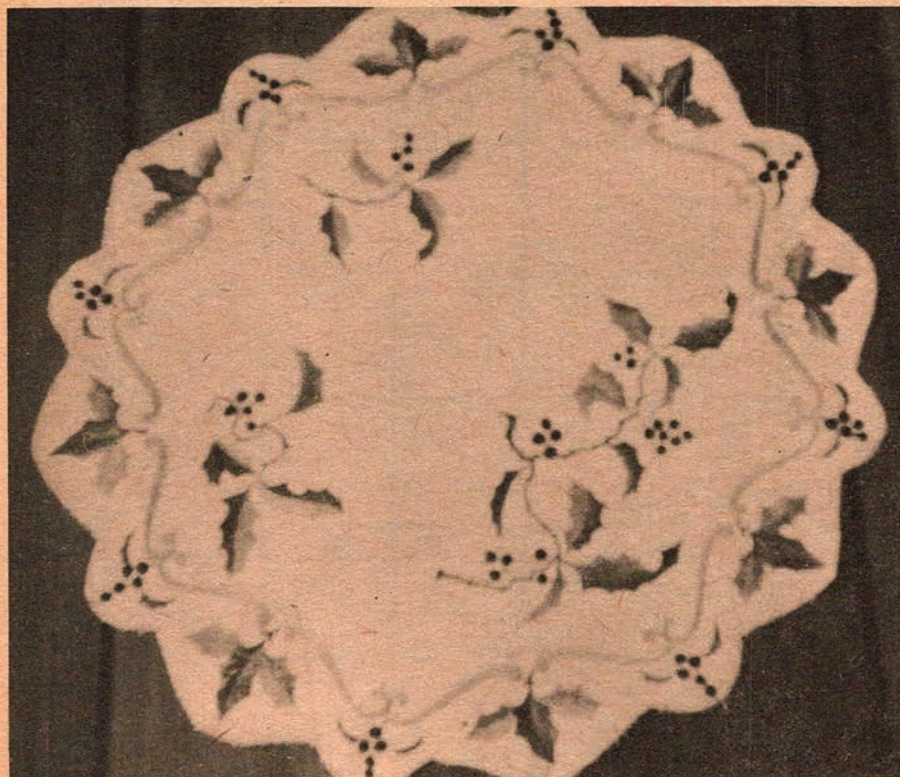


UNIT NO.3



Olde Time Christmas Centerpiece

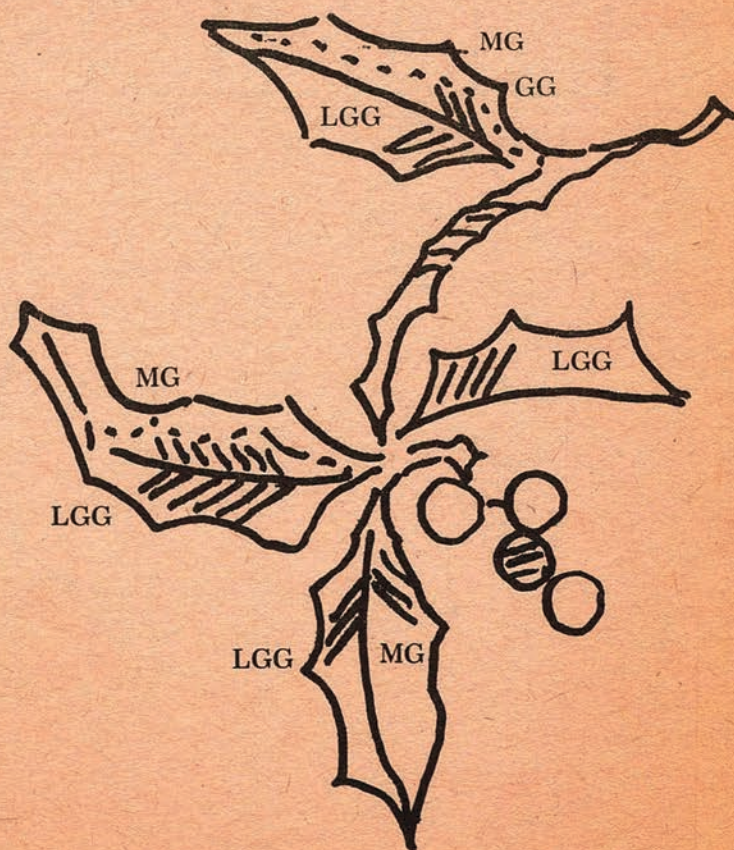
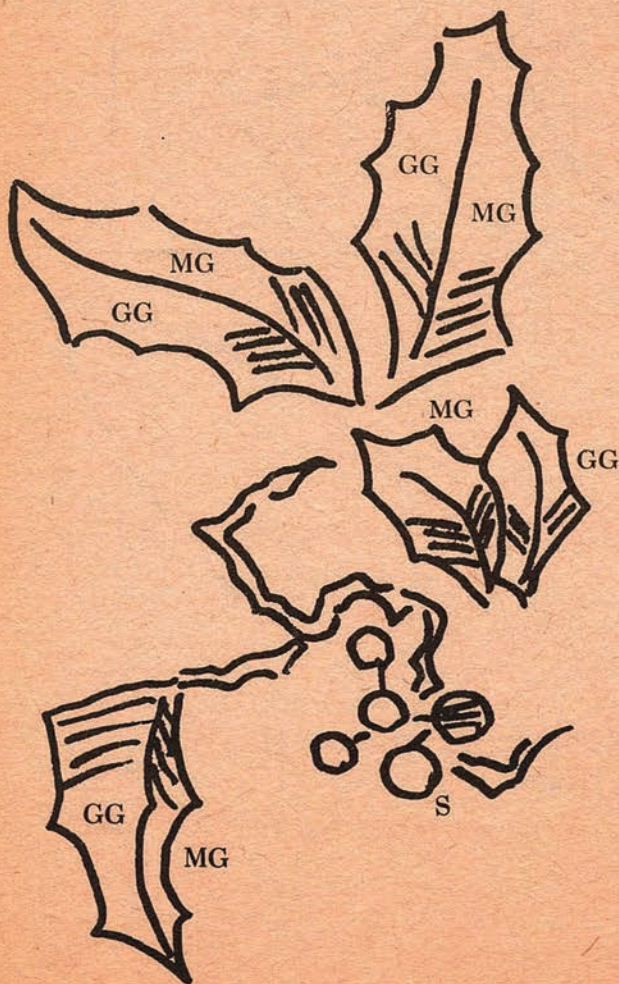
by Margaret Johnson



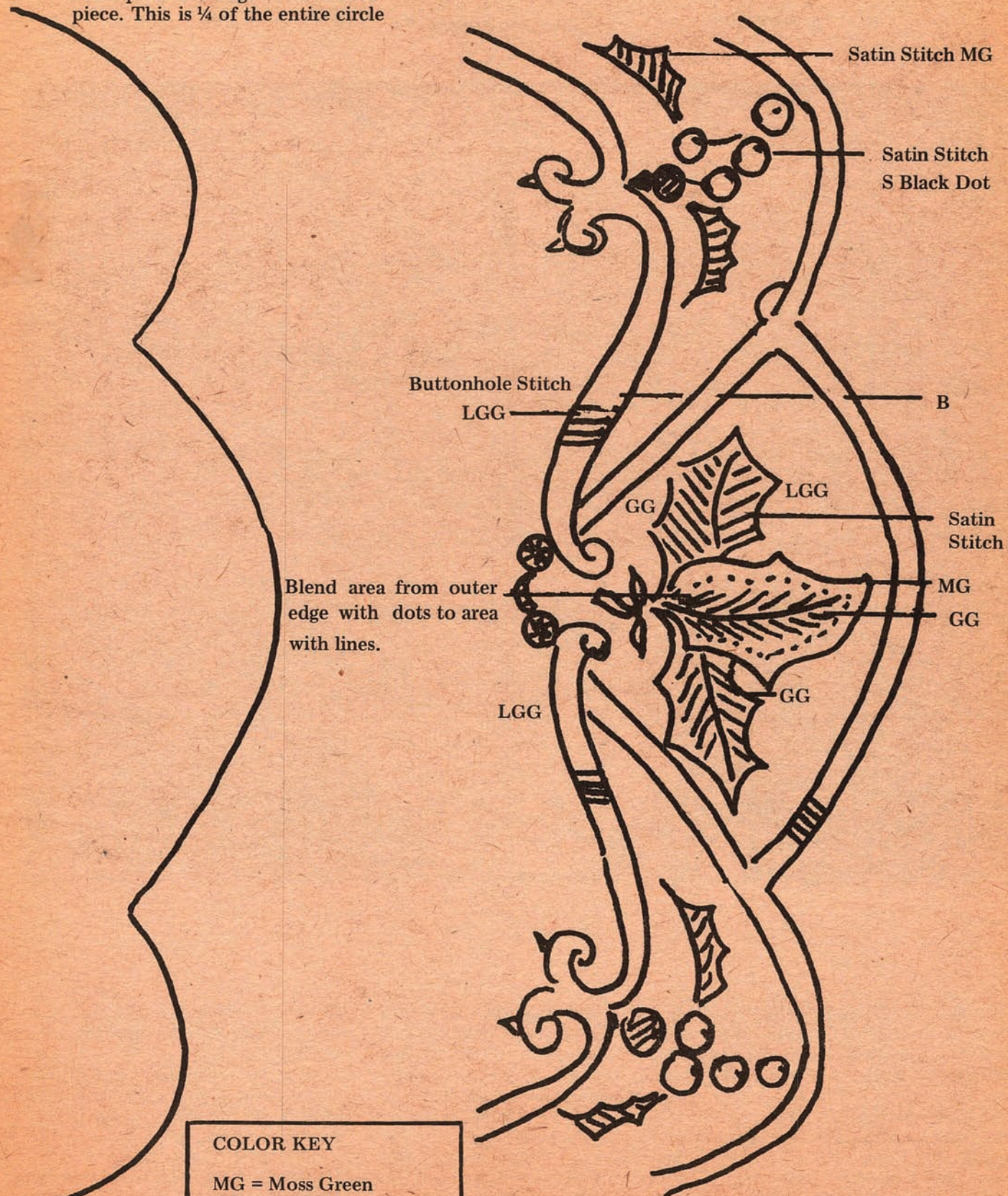
MATERIALS: 1 piece of linen 24"x24", white or cream; embroidery floss; scarlet, red, moss green, gold green, light gold green, beige, small amount of black for berry ends.

Using the scallop pattern cut a paper pattern having 16 scallops and measuring 18½"-19" in circumference. (The scallop pattern is about ¼ of the centerpiece.) Transfer the edge motifs so they fit in the scallop. The motif is again ¼ of the centerpiece. Follow picture for placement. Place the three main motifs as shown.

Embroider with one and not more than two strands of floss. When blending the greens work into the green already finished so it will be a blending of the colors. There should be no abrupt beginning or end. Two stitches are used, satin stitch and buttonhole stitch. Lines showing the direction to do the satin stitch are indicated on the motifs. The entire edge of the centerpiece is done in a buttonhole stitch no larger than 1/8". This should be done in 2-3 strands for better wearing.



Scallop for the edge of the center-piece. This is $\frac{1}{4}$ of the entire circle



COLOR KEY

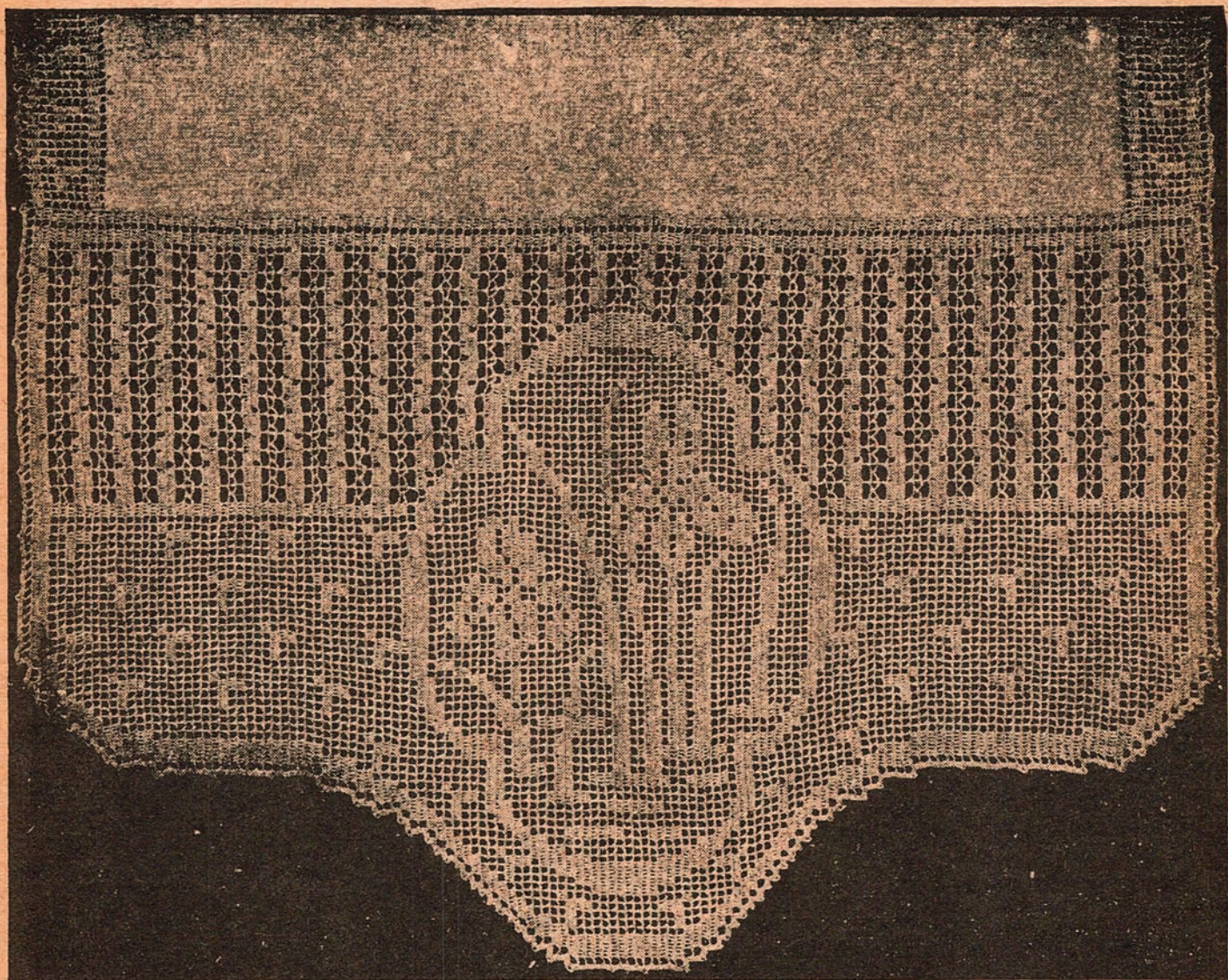
MG = Moss Green
 GG = Gold Green
 LGG = Light Gold Green
 S = Scarlet
 B = Beige

Continued on page 43

The Iris Scarf End

by Mary Card

Contributed by E. Ellis Ford



Worked in No. 50 mercerized cotton with a No. 12 needle, this scarf end measures about 22 inches by 13 inches at its deepest part.

Begin at A with 152 chain stitches, treble into the 8th from needle, 45 more spaces on the chain, then 1 block of 4 trebles together, 1 space, 1 block.

Turn with chain 3, miss 1, 3 trebles, 1 space, 1 block on the block, and 1 block into each space. Then to increase by 3 spaces at the end of the row where

there is nothing to work into, chain 2, triple treble into the same stitch as last treble, (chain 2, triple treble into the middle twist of the last triple treble) twice. To begin the next row, chain 10, treble into 8th from needle, chain 2, treble into the top of last triple treble. Finish the row by the chart. The next row begins with 1 block, 1 space, 1 block, 1 space, then 14 open lacets made by (chain 5, miss 5, treble in next) 14 times. Into these open lacets you work in the next row 14 close lacets, of chain

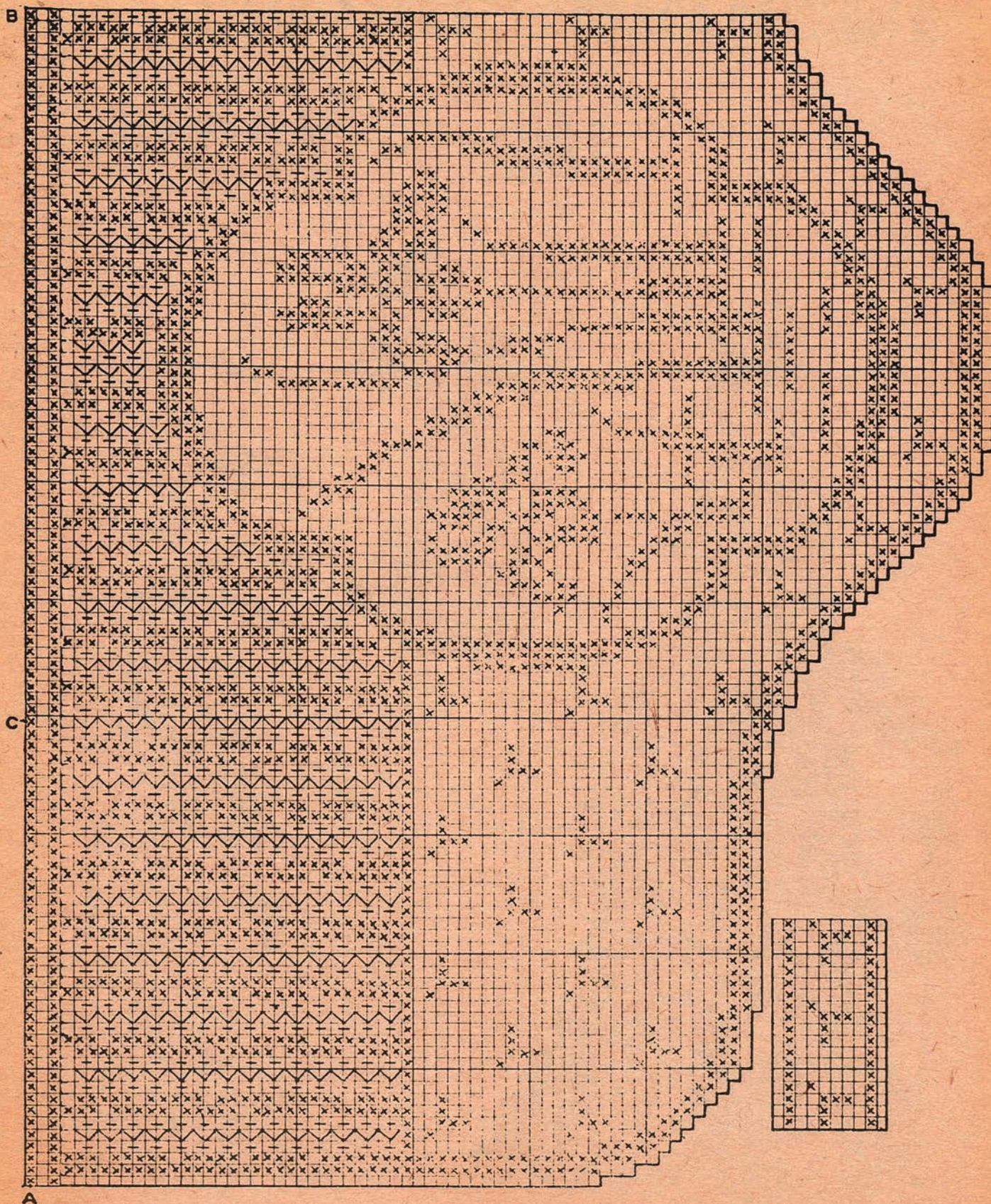
3, double crochet in 3d stitch of 5 chain, chain 3, treble into the next treble.

Work by the chart straight on to B, then turn the chart round and work the row C into B and continue to A.

For the edge, work 3 double crochet into each space except those that form a little corner into which put 5.

The narrow insertion is to be sewn along the sides of the linen.





Working-Chart for Iris Scarf-End

Fashion through the Years



HALF-MOURNING SUIT.

1873



1905

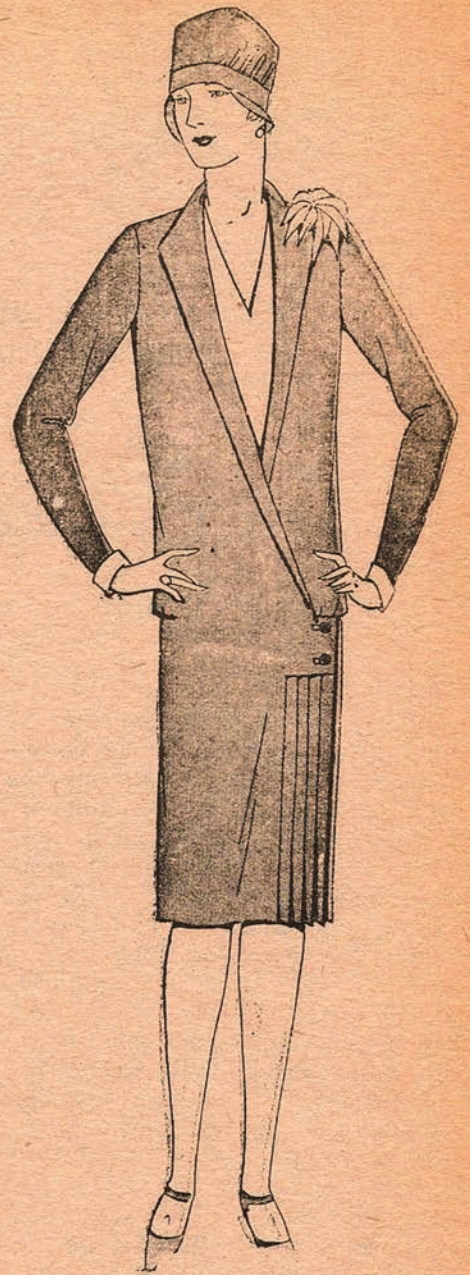




1915



1930



1928

Decorative Candle Shades

Pattern on page 24

Pretty candle shades are often a help in carrying out some color scheme for table decoration or when used simply as ornaments in a living room. If original in design or harmonious with the general coloring of the room, they give a certain personal touch which makes the room homelike and attractive. Here are a few ideas which can be easily carried out, and require only a few shades of silk crepe paper, a sheet of medium-weight watercolor paper, sheets of black and white paper for the figures, some good paste, and a box of small paper fasteners.

Most of these designs are so simple to make that once the outlines of the figures are secured, children could make them. A



Kate Greenaway Figures

black and yellow shade is of pale yellow crepe paper with bands of the black dividing it into three panels in which are Kate Greenaway figures. Then there is one of



Dancing Children in Silhouette

pale yellow crepe paper with some dancing children who have hold of hands. The figures are full of action and are cut out of black paper and pasted on. There is a narrow border of black at the top, and a wider band at the bottom with edge cut to represent grass and flowers.



Kate Greenaway Figures

Another one which is dainty in effect is of pale blue with white Kate Greenaway figures arranged in interesting groups with a white band around the top and bottom.



A Tracery of Jonquils

An all-over pattern of jonquils and leaves cut from black paper is mounted on orange crepe paper, giving a wrought iron effect, and



A String of Brownies

the one with narrow border of Brownies is of leaf-green crepe paper, the Brownies being cut out of white paper and pasted on.



Flying Geese and Tree Tops

Another silhouette shade, is made by pasting three wild geese cut out of black paper and some forms of tree tops on an orange background.

Watercolor paper is first cut for a foundation, and then covered with the crepe paper, after which the figures are traced, cut out and pasted on. When shades are completed fasten together with paper fasteners.

MATERIALS: Ten skeins four-ply Germantown, old rose, blue, maize, or brown, 3 balls white brush wool, No. 2 ivory crochet hook.

In the collar, cuffs, bands, and belt the d is made by inserting the hook under the two threads of the st. In the body the d is made by inserting hook under the back thread of the st. All widening or narrowing is done at the top, the lower edge being kept straight.

BODY: Take the white and colored wool. With white make 5 ch. Draw colored thread through last loop of white and then make 80 ch; turn.

1ST ROW: Work in colored chain. When last st is taken up draw white thread through the loop and make 6 d in the white, ch 1, turn.

2D ROW: 6 d in the white. Draw colored thread through loop and continue to end, making 2 sts in the last st, ch 2, turn.

3D ROW: Same as first, and 4th same as 2d. It will be noticed that two rows make a ridge, and the widening is all done at the top. Repeat 3d and 4th rows through 18th row, ch 1, turn.

19TH ROW: Plain.

20TH ROW: Plain. Skip next to last st and work into last st instead.

21ST ROW: Like 19th.

22D ROW: Like 20th. Continue in same way through 32d row. Break thread.

33D ROW: Join thread in 17th st and continue to bottom; turn.

34TH ROW: Work to end of this new short row; turn.

35TH ROW: Like 33d.

36TH ROW: Like 34th. Continue through 40th row, ch 1.

41ST ROW: Like 39th.

42D ROW: Like 40th, widening in last st of the row; ch 1.

43D ROW: Like 41st.

44TH ROW: Like 42d. Continue through 48th row; ch 18.

49TH ROW: Plain.

50TH ROW: Plain, widen in last st; ch 2.

51ST ROW: Like 49th.

52ND ROW: Like 50th. Continue through 64th row; ch 1.

65TH ROW: Plain.

66TH ROW: Plain, skipping next to last st; ch 1.

67TH ROW: Like 65th.



Long Crocheted Sweater

68TH ROW: Like 66th. Continue through 70th row; ch 1.

71ST ROW: Plain.

72D ROW: Plain, ch 1, continue through 76th row. This completes half of sweater. Reverse directions for other half.

SLEEVES: Chain 70, turn.

1ST ROW: D in every ch; ch 1, turn.

2D ROW: Like 1st. Continue through 8th row, ch 1.

9TH ROW: Plain, ch 1.

10TH ROW: Plain, widen in last st at top; ch 2.

11TH ROW: Like 9th.

12TH ROW: Like 10th. Continue through 20th row, ch 1.

21ST ROW: Plain.

22D ROW: Plain, ch 1.

23D-27TH ROWS: Like 22d.

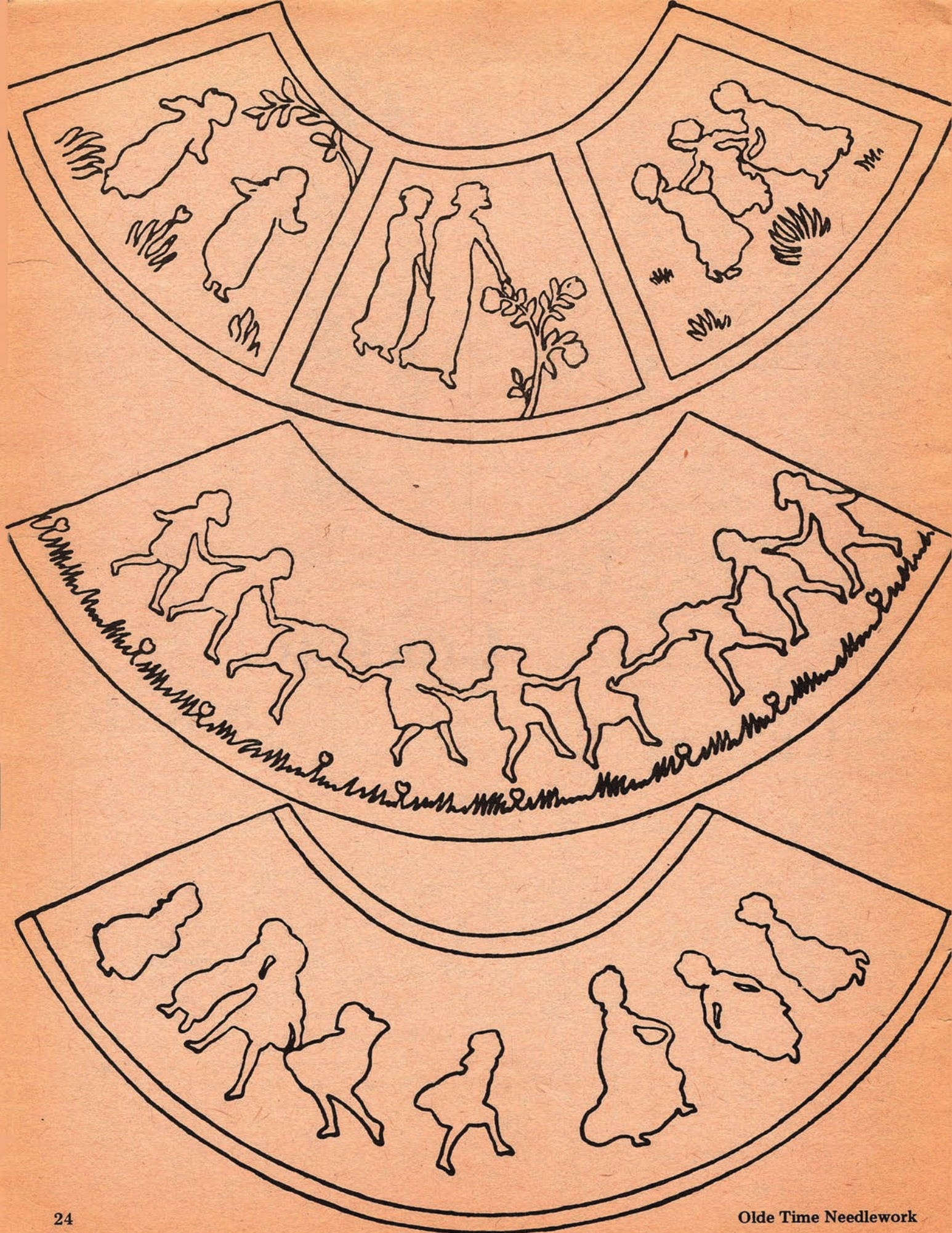
28TH ROW: Skip next to last st.

29TH ROW: Plain.

30TH ROW: Like 28th. Continue through 44th row. Sew or crochet sleeves up, taking care to catch both threads of the sts.

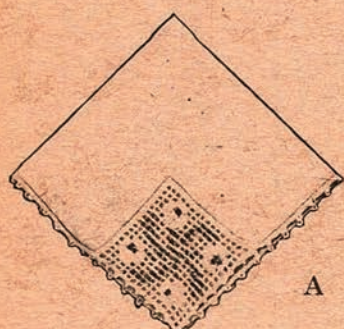
BAND: Chain 8; turn, d in each st of ch; ch 1, turn. Continue until band lacks about 1½ inches of being as long as the front edges of body of sweater. Skip 1 st on one edge of the band, thereby narrowing it until a point is made. Take care to have one side straight. Now on the longer edge of band, beginning at bottom, make 6 sts of white. Then draw colored thread through and continue to end. Pull thread through and leave end for sewing. Whip the band on to the front, taking care to have seam on wrong side, and catching through both threads of every st. Make buttonholes in one band, by

Continued on page 43

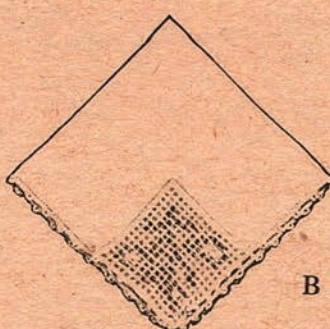




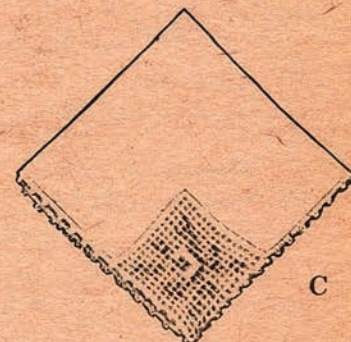
Christmas Handkerchiefs



A



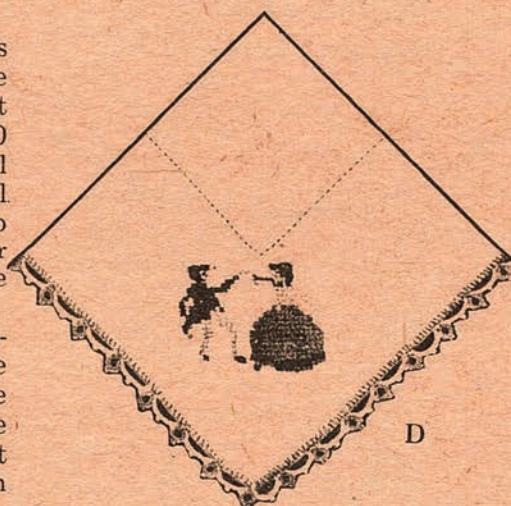
B



C

The three dainty handkerchiefs above are ornamented in one corner with a square of plain filet mesh, crocheted with No. 100 crochet cotton and a fine steel hook, upon which dainty floral patterns are woven with two strands of mercerized cotton over and under the meshes, on the "up and down" of the work.

Cut from one corner of a 10-inch handkerchief center a space large enough to accommodate the medallion, work around these cut edges with double crochet (d) and sew in the medallion with fine over and over stitches. For edge, commence on one side of the filet square, work 4 d in first mesh, 4 in second, 4 ch and

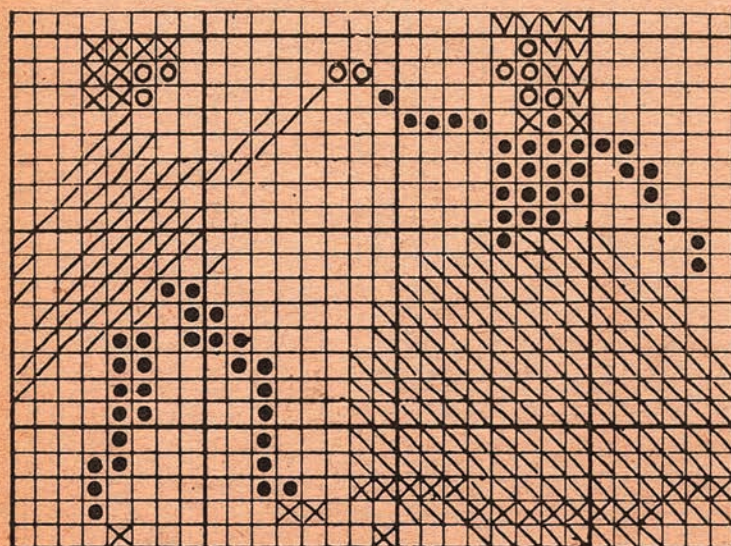


D

repeat, putting 9 d in corner mesh. Continue around edge with picot of 4 ch between each 8 d.

Handkerchief D has an edge of crochet and tatting. Work a row of d with blue crochet cotton No. 70 over the hem, then with tatting shuttle and blue thread ring 4 d s, p, 3 d s, p, 1 d s, p, 1 d s, p, 3 d s, p, 4 d s, close. Take crochet hook and draw the thread at bottom of ring through a d in edge of handkerchief; run shuttle through this loop to make a knot.

With white thread No. 70, ch 4 d s, join to last p of ring, 3 d s, p, 3 d s, p, 4 d s, fasten through 9th d from the last joining. Repeat around, always fastening both ring and tatting done on second thread to the crochet edge, and first and last p of ring to tatting done on second thread.

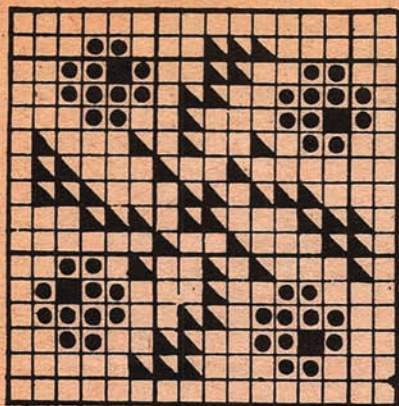


PATTERN D

This cross-stitch pattern should be worked with stranded cotton over fine canvas or scrim. Purple, blue, yellow, brown, black, and red are the colors used.

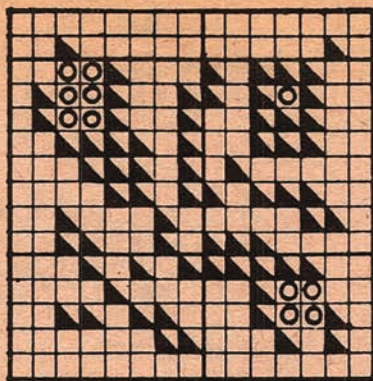
Color Symbols

- ▲ Green
- Red 1
- + Red 2
- Yellow 1
- Yellow 2
- x Black
- / Purple
- ✓ Brown
- \ Blue



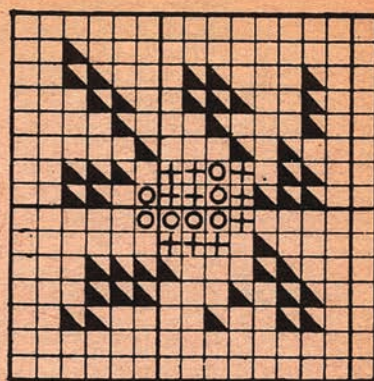
PATTERN A

Corner is darned in two shades of yellow and green.



PATTERN B

Filet crochet corner is darned in pink and green.



PATTERN C

Corner is darned in two shades of pink and green.

? " ? " ? " ? " ? " Query & Quote "

I have a tatted square collar made by my great-grandmother about 60 to 75 years ago, and would be interested in blouses of that period which utilized handmade crocheted or tatted collars. I am also interested in obtaining a pattern for an old-time bustle dress.

Mary E. Olson, 6950 Meadowdale Beach Road, Edmonds, Wa. 98020

EDITOR'S NOTE: We cannot offer patterns for the blouses, although we have illustrations from which it may be possible to draft similar patterns, and we show them from time to time in our feature "Fashion Through the Years". In this issue, an article on fashions of 1876 includes information on ordering authentic patterns for dresses of that year.

I am hunting for a pattern for a crocheted curtain for my front door. My grandmother had one covering the square window in her front door as did many homes when I was a child. The window is 23"x23".

I have used many of the patterns from Olde Time Needlework in the old farmhouse that we are restoring.

Mrs. Ernest E. Haskell, R.F.D. 1, Box 194, Morill, Me. 04952

I have been unable to find any patterns for those old crocheted crosses used for Bible bookmarks and wondered if anyone could help me. I would appreciate any patterns I could get.

Patty Woodard, 34582 Garoutte, Cottage Grove, Ore. 97424

CENTER FOR THE HISTORY OF AMERICAN NEEDLEWORK OPENS TO PUBLIC

Pittsburgh, Pa. - The Center for the History of American Needlework will celebrate its grand opening to the public with a two-day open house on Sunday, June 13 and Monday, June 14, Flag Day, 1976, at its new location at 2216 Murray Avenue, from 11 a.m. to 7 p.m. both days.

The new location will house the Center's collections and library, over a thousand needlework and textile items, nineteen hundred slides and photographs, and more than two thousand needlework and textile books, magazines and patterns. The opening will feature a small needlework exhibit from the collection, informational presentations on the Center's programs and services, and the premiere showing of a Bicentennial Pittsburgh quilt made by a local group of young working women.

Founded in 1974 by five Pittsburgh women, the Center is a non-profit educational institution for the study of needlework and textiles in American culture, with special emphasis on their role in the lives of women. CHAN has a nationwide membership and is the first study center of its kind in the United States. Since 1974, CHAN has sponsored several exhibitions, begun an oral history project with elderly needlewomen, and conducted a program of publishing resources and audiovisual materials in the needle and textile arts. Currently supported by membership contributions, the Center is seeking additional funding to expand its services.

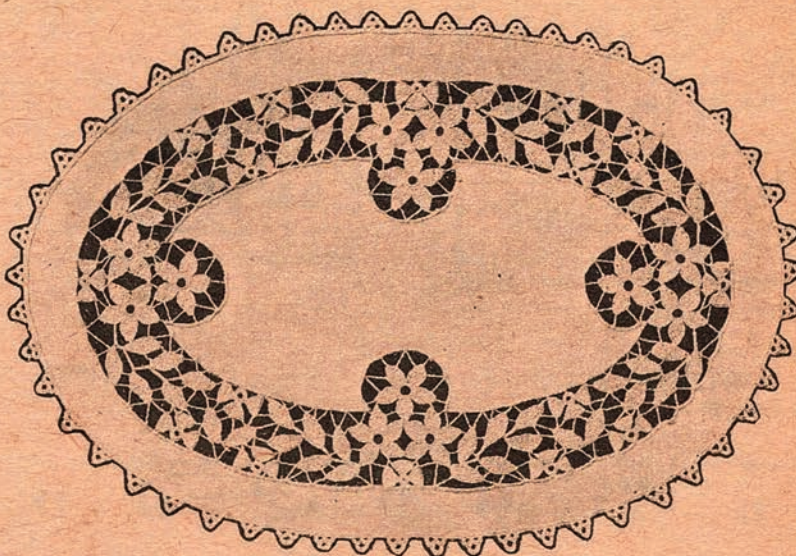
"Textiles are among the oldest of the arts and are common to all cultures, races and ethnic groups" says CHAN director Rachel Maines. "In no other field has the influence of women been so significant to the continuous history of artistic development. The Center will offer a greater opportunity for public appreciation of needle and textile artists both contemporary and historical. We chose Flag Day for our opening because it is especially appropriate to celebrate our national textile symbol, the flag, in this Bicentennial year."

The public, the press and members of the needlework and textile community are invited to attend the opening June 13 and 14 and to visit the Center during the coming year. After June 14 the Center will begin a regular schedule of summer hours of opening.

RELIEF CUTWORK

By Ethelyn J. Morris

The oval centerpiece shown here is 16x24 inches. In 1915, it was available by mail from a popular women's magazine, stamped on oyster white linen, with work commenced.



This style of embroidery derives its name from the handmade motifs in relief stitch which form the lacy part of the design, and from the fact that the linen underneath is cut away. The work is very simple, especially to those who have made relief embroidery, as it consists almost wholly of the familiar buttonhole-stitch.

All the motifs are first made in the hand with needle and thread, then basted in position on the linen, joined by twisted bars, or a few short stitches where they touch; the edges of the space to be cut are closely buttonholed and the linen underneath cut away.

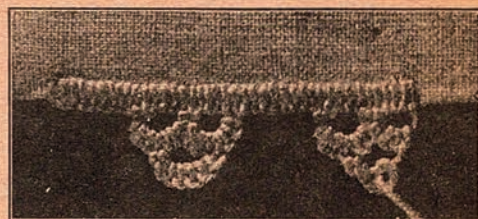
A rather heavy linen thread is used for the work throughout, and a large needle which may be easily threaded. For the five-petaled

flower wind the thread several times around a pencil and fill the ring with twenty-five buttonhole-stitches made not too tightly. Join to the first stitch, then work back over five buttonhole-stitches and continue working back and forth until the petal is finished, widening and narrowing to give the proper form. After the row of 5 stitches, make four rows of 7 stitches each, two of 5 stitches, two of 3 stitches, one of 2 stitches, and finish with 1 stitch, fastening the thread on the under side or carrying it down to the ring to begin another petal. In widening from five to seven stitches, put two stitches in the first and last stitches; in narrowing, skip second stitch and the one next to the last.

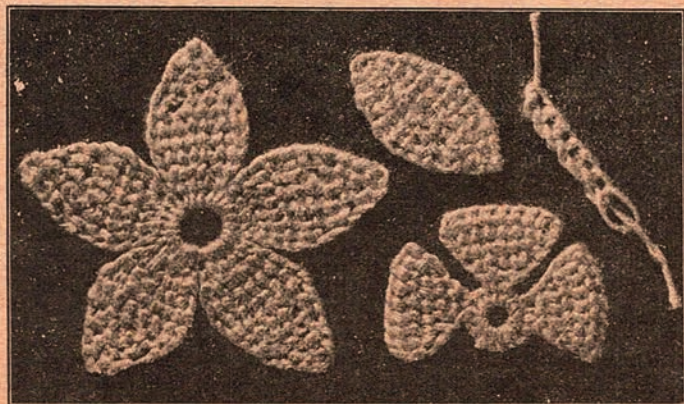
The leaves are made in the same

manner as the flower petals except that they are commenced with a single stitch, gradually widened to seven stitches and narrowed to one stitch again. When basted on the linen these are attached to the stem which consists of a single line of buttonhole-stitches taken one into the other.

The three-petaled flower is made by filling a smaller ring with 15 buttonhole-stitches. For the first row make 2 stitches, then 4 and 6, and three rows of 8 stitches each.



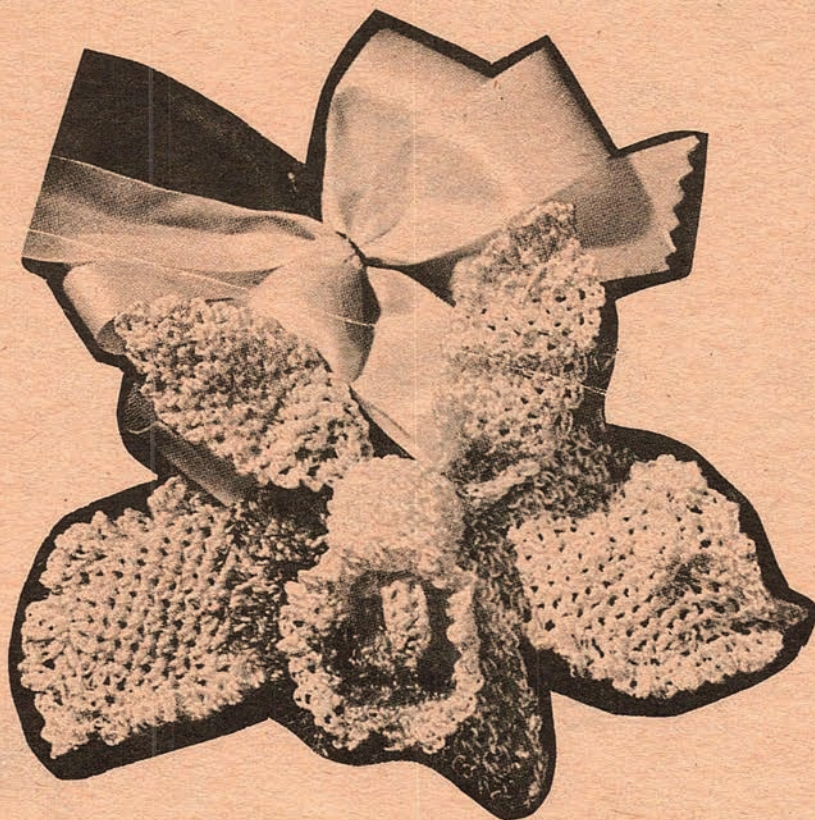
DETAILS OF EDGE



THE DIFFERENT MOTIFS ALMOST FULL SIZE

The outer edge is finished with a needlepoint picot after the linen is turned under once. Make 20 buttonhole-stitches over the edge of the linen, catch back over the fifth stitch from last with a buttonhole-stitch, then into the tenth. In the last loop made, put 6 buttonhole-stitches and 3 in the next; catch back into top of finished loop, fill with 6 stitches, and complete unfinished loop.

Crocheted



Orchid Corsage

MATERIALS: American Thread Company "Star" rayon crochet, Article 700, 1 ball white; 25 inches white covered spool wire; 8 inches medium wire; yellow and purple pastel crayons; steel crochet hook No.7.

LARGE PETAL: Ch 4, 4 dc in 4th st from hook, ch 3, turn.

2ND ROW: Sc in next dc, * ch 2, sc in next dc, repeat from * once, ch 2, sc in 3rd st of ch, ch 3, turn.

3RD ROW: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * twice, ch 2, sl st in same space (an increase), ch 3, turn.

4TH ROW: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * 3 times, ch 2, sl st in same space (6 loops), ch 3, turn.

5TH ROW: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * 4 times, ch 3, turn. Repeat the 5th row 14 times.

NEXT ROW: Skip 1st loop, sl st in next loop, * ch 2, sl st in next loop, repeat from * 3 times, ch 3,

turn. Repeat the last row 3 times, having 1 less loop in each row.

NEXT ROW: Sl st in next loop, ch 2, sl st in next loop, working down side of petal, * ch 2, sc in next loop, repeat from * down side to loop before the dc row, ch 4, sc in 1st st of starting ch, ch 4, working up opposite side, sc in next loop, * ch 2, sc in next loop, repeat from * up side and across top of petal.

NEXT ROW: Ch 3, sc in same space, * ch 3, sc in next loop, ch 3, sc in same space, repeat from * all around, cut thread. Cut a 5 inch length of white covered wire and run through center of petal on back, turn over about 1/2 inch at top to hold in position. Sew wire at lower edge of petal and let remainder of wire extend at lower edge of petal. Work another large petal in same manner.

SMALL PETAL: Ch 4, 2 dc in 4th st from hook, ch 3, turn.

2ND ROW: Sc in next dc, ch 2, sc

in 3rd st of ch, ch 3, turn.

3RD ROW: Sl st in 1st loop, ch 2, sl st in next loop, ch 3, turn.

4TH ROW: Sl st in 1st loop, ch 2, sl st in next loop, ch 2, sl st in same loop, ch 3, turn.

5TH ROW: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * once, ch 2, sl st in same loop, ch 3, turn.

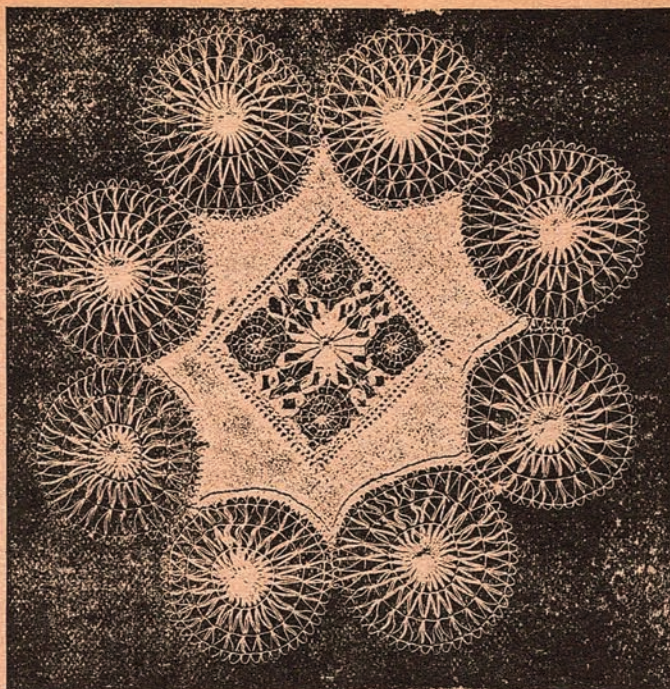
6TH ROW: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * twice, ch 3, turn. Repeat the last row 11 times.

NEXT 2 ROWS: Decrease 1 loop at beginning of each row same as on large petal, ch 3, turn.

NEXT 2 ROWS: Work even, ch 3, turn.

NEXT ROW: Decrease 1 loop at beginning of row, ch 3, turn, sc in remaining loop, working down side of petal, * ch 3, sc in next loop, repeat from * down side, ch 3, sc in 1st loop of opposite side, * ch 3, sc in next loop, repeat

Continued on page 46



Doily with Teneriffe Border

Teneriffe Work

Before it became well-known, Teneriffe lace was called Brazilian-point lace. It is very similar in appearance to drawnwork, but is made entirely of thread with no cloth foundation from which the warp is drawn. It may be made in long strips, to be used as insertion and edging, or in fanciful shapes, squares, diamonds, hearts, etc., according to the purposes for which designed. It is more frequently made in wheels, however, joined in various ways to form borders, yokes, collars, etc.

There are many devices for working these wheels upon. The most common one, homemade, consists of a piece of stiff paste-board with two rows of perforations around the edge, one inside the other, in which bars of thread are sewed back and forth to hold the foundation-threads of the wheel until completed. Another, which many workers prefer, is a hard, flat cushion. Strike the circle you wish upon a piece of white cloth - glazed cambric is excellent, because it will not catch the needle-point so readily - spacing the line off evenly. Provide a quantity of small, round-headed

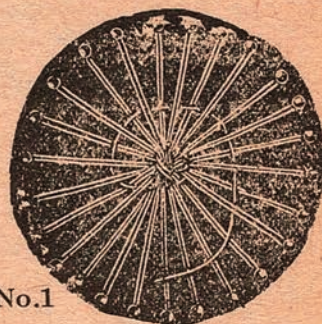
lace-pins, and put one in each dot. Do not cut the thread from the spool, but hold the end in the left hand, or fasten it securely to the cushion until the work is well under way, so that the foundation-threads will not loosen. It may be knotted tightly around a similar pin and this be pushed down in the center of the cushion, the end of thread being left long enough to darn into the center after the wheel is finished.

Now, carry the thread around a pin at the edge of circle, pushing the latter down quite close to the cushion, so that it will not be in the way; carry the thread across the circle and around the pin exactly opposite the first, thus dividing the circle into halves, with an equal number of pins on each side. Push the 2d pin down, carry the thread back across the circle, crossing the 1st thread and passing around the pin next the 1st; continue thus until the pins are all filled and the circle filled with threads, each crossing the center of the circle. Take care not to cross or twist the thread which passes around a pin between the pin and the center.

When all the pins have been used and pushed down, a thread long enough to complete all the weaving and knotting of the wheel is threaded into a needle with eye large enough to carry it nicely. A rather long (milliner's or bead) needle is best, and it is a good plan to blunt the point slightly, or push the eye of the needle first, in weaving. As is true of Battenberg lace, no permanent stitches must be caught into the cloth. Indeed, it is a good idea to use thin cardboard, instead of cloth, or enamel-cloth to strike the circle upon in order to obviate this difficulty. Pass the needle under all the threads at the center of the circle, and draw together in a tight buttonhole knot. Make another knot at the same point only at right angles with the 1st draw up tight, and begin the weaving of the cen-

Continued on page 46

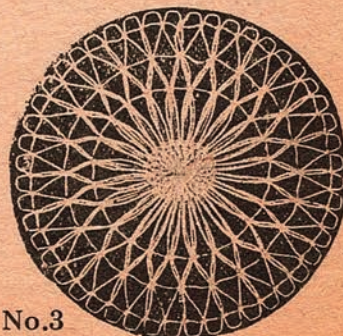
Details of Teneriffe Wheels



No.1



No.2



No.3

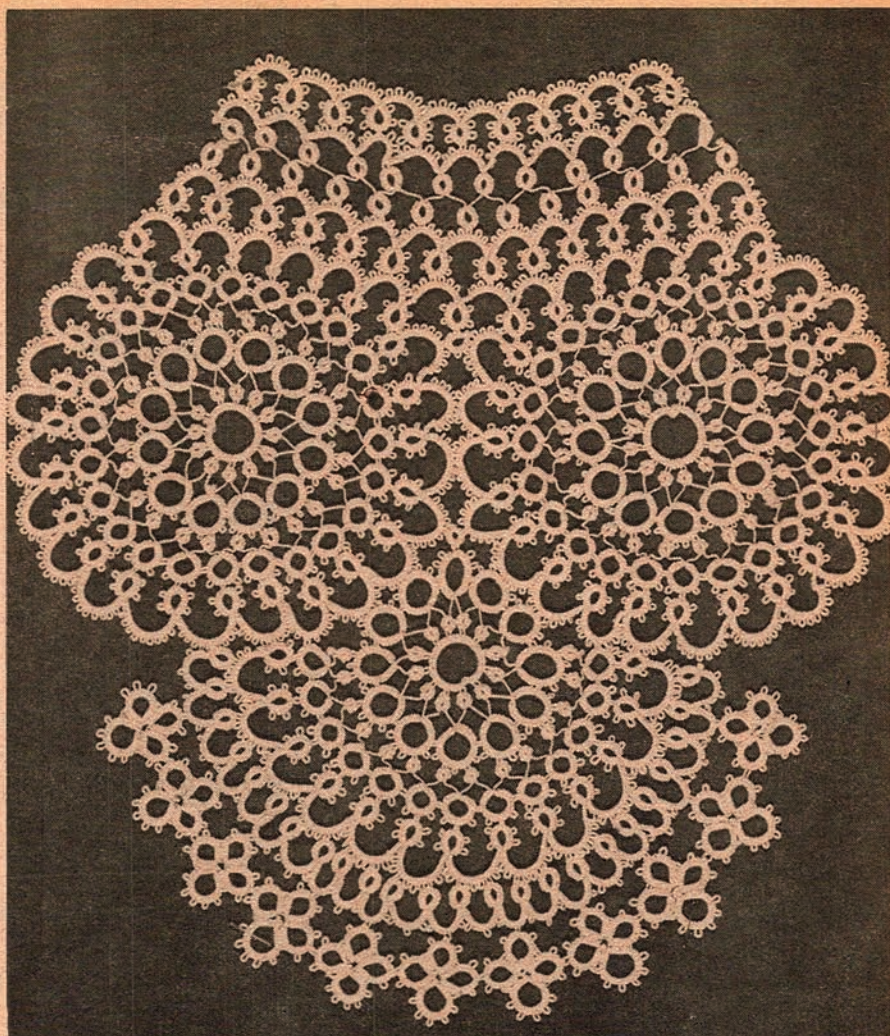
continued from page 8

lions, and her work was very nicely done. Matching crochet cotton, after many years, is a problem, so I have done nothing with the piece. (I hope to get some ecru linen and place the medallions around it.) I would guess that this also was made with the O.N.T. crochet cotton.

I have tatted a section to show you more detail. In making the article, one would be wise to consult the picture often, as there are a few errors and omissions in the instructions. The picture shows plainly that there are five rows on the inside border and the instructions give but four, and those not very clearly. The first inside row has 3 small rings, joined to 3 center rings of the medallions, as you can see. In the next row, the rings are all the same size, and are joined to chains. The third row ("2d row" in instructions), the double row of rings shows the first rings have "1 ds" more (larger) than the opposite rings. Each row should decrease double stitches in the chains, to result in a more circular shape.

In the beginning, the first center ring of the medallion should have 12 picots, not 11, as stated. In the third row of medallion, in giving instructions for the chain, it states, "Ch 4 ds (p, 4 ds) 9 times"; this would make a very long chain, and if you look closely at the picture, you will see that it should read, "Ch 4 ds, p (2 ds, p) 8 times, 4 ds", resulting in a much shorter chain, with 9 picots. In making the piece, I followed the directions, not checking the picture, and had to cut off quite a bit after discovering my mistake. (I very well know how easy it is to make mistakes in writing instructions.)

A portion of this design is made of single thread tatting. Tying knots in single thread tatting is a problem, as the knot is bound to show, especially with coarse thread. This is where whipstitching the ends is a good idea. Tie a single knot where necessary, then with matching thread sew over the knot to make it secure, then cut the ends closely. In several places you will need to join a last picot to a first picot, which is difficult for some persons. You should bend the last ring, or picot, to the



left, then again bend the picot to the left and join. Otherwise you will have a twisted picot.

This charming between-meal cloth, or centerpiece, is a work of art, and well worth the time and effort to make. It measures 36" across and would look beautiful on the round table, so much in demand at this time.

Mrs. Frances McElwain of Conewango Valley, N.Y. has given directions for taking out a mistake in tatting rings. She says it only involves loosening the last stitch in the ring and opening the ring far enough to take out the rest of the stitches. She adds that it involves time, but is better than knots. She uses "spray starch" on all of her tatted doilies and states that it gives them just enough body to improve their looks, especially any made with Clark's thread or Knit-Cro-Sheen. Mrs. McElwain enclosed a newspaper clipping telling of a Mr. Gushwa, of Phoenix, Arizona, who became bored after

retirement and has taken up tatting. He tats the Bicentennial flag with the original 13 stars, as well as today's version of the Stars and Stripes. He says it takes 2 weeks, working steadily, to make a flag 7½x13 inches.

[Mrs. R. Lowe of 1038 12th St., Santa Monica, California 90403] would like to purchase a bone tatting shuttle. Do any of our readers have one to sell?

Ann Floyd of Concord, Calif. is working with several youth groups, teaching them as much as possible, so the art of tatting will continue. She says that more and more of the young girls are interested in the "old" things.

I wish to thank all of those who have taken time and pains to answer requests from other persons. Letters have come to me, thanking me for placing their requests in my columns, and telling of the wonderful response they have had.

Happy Holidays to All
Myrtle.

A·POT·POURRI·OF·DESIGN

SUITABLE FOR CREWEL OR EMBROIDERY

ADAPTED FROM

LE CUIR

LEATHER DECORATION

by
JEAN RAYMOND

PRESENTED BY LORRAINE WOOD



Design is always around us but it is complicated by surrounding and overlapping designs. When one looks at a rose it is difficult to single out one rose from the bush. Jean Raymond, author of the rare old leather decoration book, "Le Cuir", had an eye and a flare for design. His marvelous swirling leaves, overlapping flowers and stems and compositions were presented in a large portfolio with the designs in both black and white

and also in color as they appeared worked on leather. This book is extremely rare today.

Taking a few "leaves" from Mr. Raymond's portfolio, I have presented here a few of his floral designs. Many are as he originally designed them, some are slightly modified. They could be used for either crewel or embroidery on small projects such as eyeglass cases or frame decorations or they could be grouped for a large pro-

ject. The large leaf pattern, for example, could be repeated for a border design.

Mr. Raymond was, indeed, a genius at seeing design in everyday things and translating it into lovely balanced compositions. Many are stylized and yet do not lose their charm or beauty. Try them on your next needlework project.



L.P. WOOD

December-January, 1977



ENTERTAINMENTS

for

THE YOUNG & OLD

from Great-Aunt Ella's Scrapbook of 1890

by M.Z. Greer

It's winter - the snow is piled high around the house and the North Wind is cold! Nowadays we can spend those long evenings in our snug houses with the television or radio to entertain us. Or a snowplow will clear the roads so we're not "stuck" at home for days on end.

But what did Great-aunt Ella do to while away the time when the drifts were deep through the long winter months? Well, she played parlor games when the neighbors came over (in their one-horse open sleigh), and when she was all alone, she worked on puzzles, brain twisters, and riddles.

Here are some winter evening ideas straight from Great-aunt Ella's Scrapbook of seventy-five years ago. Do you suppose some of these ideas would work at a "sociable evening" of today?

THREE BLINDFOLD GAMES FOR ALL AGES

1. "Footprints on the Sands of Time" supplies the jolliest sort of a romp!

A screamingly funny game can be played with the aid of several old newspapers and a little lampblack or soot. The papers are laid carefully over the carpet so as to completely cover it, and the lampblack or soot spread out on a thicker paper at the corner from which those who are to leave the

footprints start. Something is put at the opposite side of the room as a goal.

Then someone has his or her eyes bandaged and is told to make a beeline for the goal. The player is led through the lampblack or soot to the starting point - from now on, each step will leave its mark.

There is a prize for the one that makes the straightest line of steps. But the fun lies in the wavering line of prints. The soberest matron or the keenest witted young man leaves a disreputably uncertain trace behind, so that under other circumstances it might lead people to think they had looked upon the wine when it was red.

(Modern players of this game might want to try powdering their shoes with a little white school chalk. Chalk rubs right out of the rug - so that paper won't be required - and is not at all as messy as soot or lampblack. The latter is a little hard to come by these days anyway!)

2. The Presence of Presents

This blindfold game is of French origin and is a very pretty one. Across the room at one end are strung two fine wires. Each of these has a lot of nicely wrapped gifts of small value hung to it by long narrow ribbons. The wires should be about a foot from the wall and about a foot above eye level. If the ribbons are about a

foot long, the presents will hang at about eye level.

The players divide into two teams and stand at the opposite end of the room. The first person of each team is given a pair of scissors, is blindfolded, and at the starting word, sets off for the other end of the room. Each player reaches out and tries to cut a ribbon.

Each player is allowed three chances, and then must retire to the end of the line, giving the scissors to the next person on his or her team. When the whole company has tried, the hostess will see that anyone who missed getting a gift receives one of those not secured, for there should be one for everybody.

Most everyone will be quite surprised to discover what little real idea of distance we have without our sight - and there will be much amusement over discovering the "presence of the presents!"

3. The Noah's Ark Blindfold Game.

Here is a novel version of the old-fashioned Donkey Party (this means Pin the Tail on the Donkey) to which families with children can be invited. The guests arrive to find that Noah's Ark is the theme of the party and the highlight game of the evening is to pin the animal on the door of the Ark.

Each player is blindfolded and asked to pick an animal name-

card out of a dish. This card is then pinned to the player's lapel or dress for it tells the animal he will represent in the following games. Two name cards for each animal will have been prepared beforehand; two elephants, two mice, Noah and his wife, and so on.

To choose partners, the players form a large circle. One player stands in the middle of the circle, which walks round the player in time to this chant:

The (player's animal name) is seeking for his own.

If he can't choose he will go alone!

Look to the east and look to the west--

The (indicated) is the (player's animal name) best!

When the line "Look to the east and look to the west" is chanted, the player points first one way, then the opposite way. And at the last line of the chant, the circle must stop walking and the player in the circle who has been pointed out will become the partner of the player in the middle. These two now leave the circle and another player is blindfolded and placed in the middle to pick his partner, and so on until all have paired off.

It is very amusing to see how the animals get together - for example, a large older gentleman wearing a "mouse" card can be chosen by a five year-old girl wearing an "elephant" card.

At last the players are ready to play the Noah's Ark game. The Ark can be a drawing on paper of a boat with a door, and the object is to pin one's namecard as close as possible to the door. The players do so in pairs, which provides an extra variation to this age-old game.

This blindfold game is a huge success because it is always a plea-

sant experience to include all ages in a family entertainment.

We could all take a page from Great-aunt Ella's Scrap Book and try out some of these games for our friends and neighbors. Or if it's a long winter's night and you're all by yourself, how about attempting one of Great-aunt Ella's brain twisters?

Start with your age. Multiply it by 2.

Add 5, multiply by 50.

Subtract the number of days in the year (365).

Add up the amount of change in your pocket (up to 99 cents).

Add 115

The first two digits in the answer will represent your age and the last two will be the amount of your change. Can you figure out why this is true?

Now here's another little puzzler to try your hand at.

As you can see, there are seven spaces in the illustration. Place three pennies on the dark spaces and three dimes on the light spaces. The center space will be blank.

The object is to move the pennies into the spaces where the pennies are: but you can move only one coin at a time - by jumping it over another coin. You can only jump a dime with a penny or a penny with a dime. And you can only move one space at a time. You cannot move backwards. Good luck!

It's no wonder Great-aunt Ella went to bed so early back at the turn of the century! You might just fall asleep on these brain twisters too!

It's no wonder Great-aunt Ella went to bed so early back at the turn of the century! You might just fall asleep on these brain twisters too!

" " ? " " ? " "

Query & Quote

Many years ago I fell in love with filet crochet and have collected well over one hundred patterns. Because of this love, I tried making a design of my own. This is the result - two lovely wall hangings of the Statue of Liberty with the skyline of New York in the background. They are different, in that I used two stitches that do not appear in regular filet - a diagonal shadow stitch and a cross-stitch. One pattern is a daytime scene, the other a nighttime scene.

If any of the readers would like these patterns, I will make a graph-paper copy with instructions for \$1.25 each. They fit the Bicentennial theme very nicely.

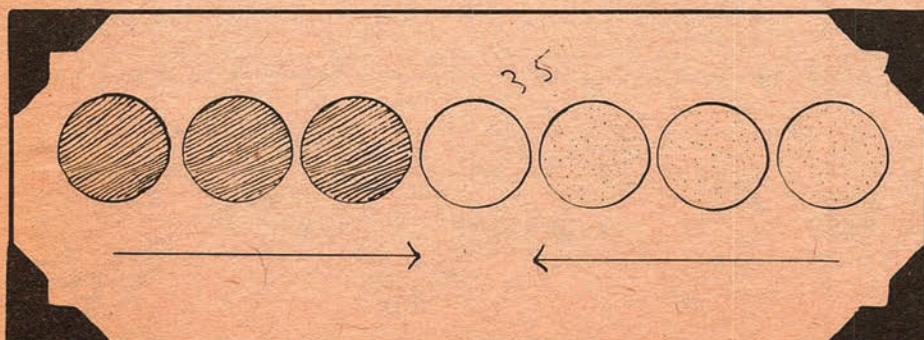
I will also make graph-paper copies (no directions) of any of my other patterns for 50 cents per pattern unless the pattern is a large one. Send a stamped, self-addressed envelope for my list.

Mrs. R.W. Shelton, 216 E. Fulton, Williams, Arizona 86046

I am delighted to find so many diverse crafts from my younger years featured in this magazine. It is like a flashback to 50 and more years ago, and very pleasing. I am wondering if it would be feasible to locate, and print, some of the old-time Brownie patterns, of the Palmer Cox Brownie Times. It was around 1910, I recall, that we had wall protectors, etc. of gray linen, stitched in red outline stitch with happy scenes of Brownies in action. These were used above a washstand or a baby's crib, and never failed to delight the little ones. Even Brownie dolls were made at home from ragbag pieces. These could become fine bazaar items in today's trends. Are there such patterns? I would appreciate seeing some of these old patterns, sometime, in print.

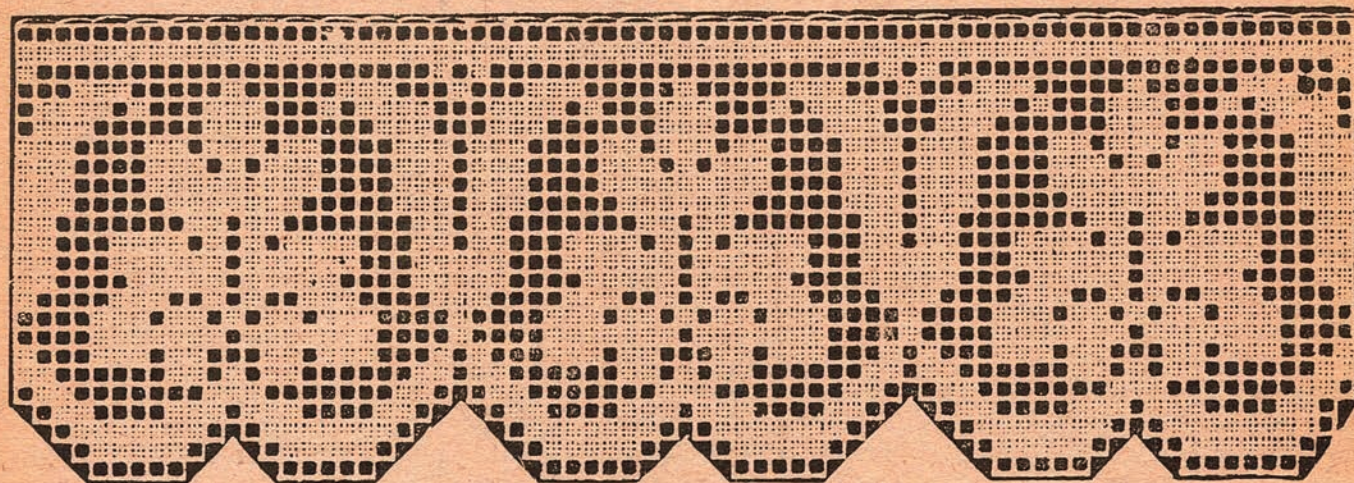
Mrs. Anneruth Pfister, 17 Wickham Ave., Middletown, N.Y. 10940

EDITOR'S NOTE: Many of us are old enough to recall those wonderful Brownie books, and if there are patterns in existence, perhaps a reader can supply them. If so, we promise to print them.

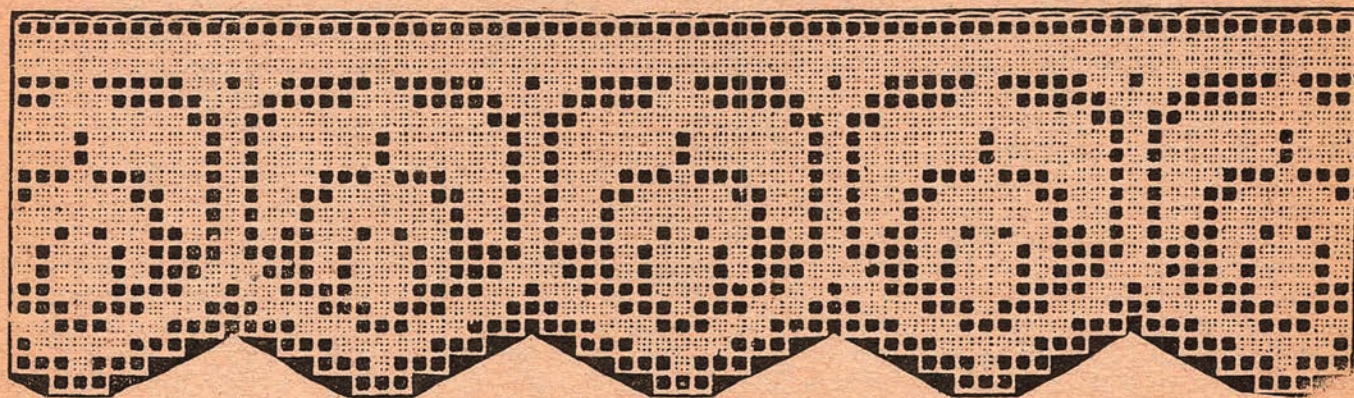


Patterns for Borders in Filet

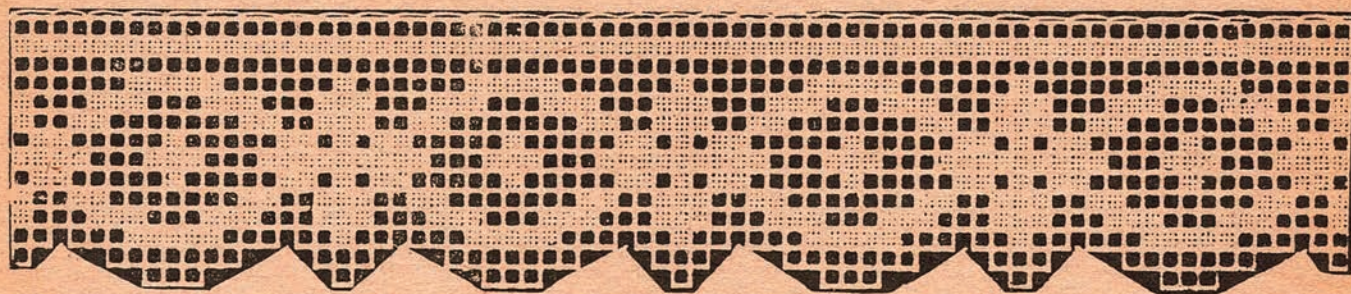
Contributed by Mrs. C. Von Kriegsfield



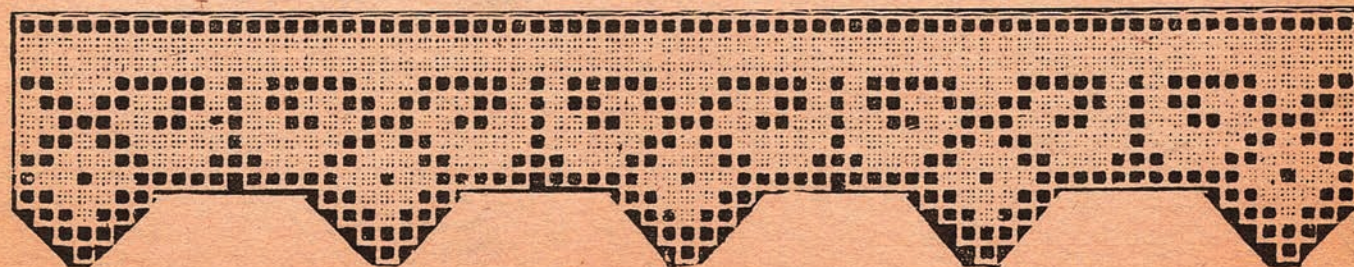
24 MESHES



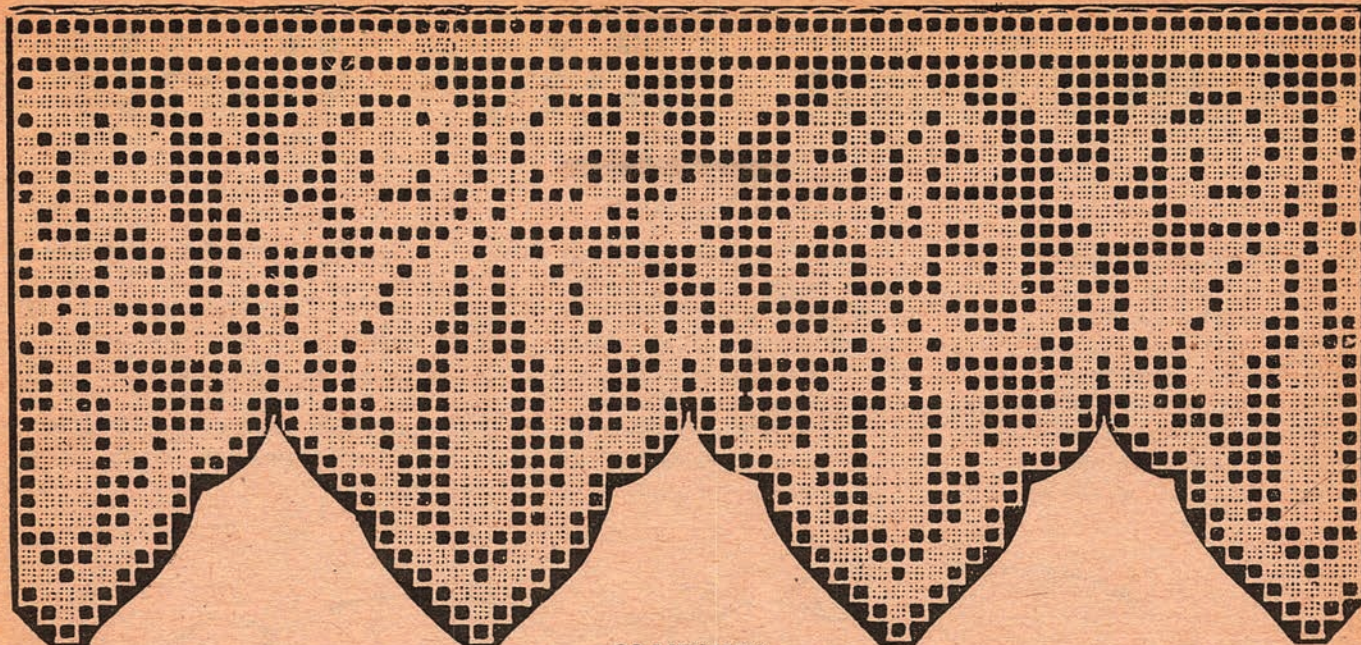
20 MESHES



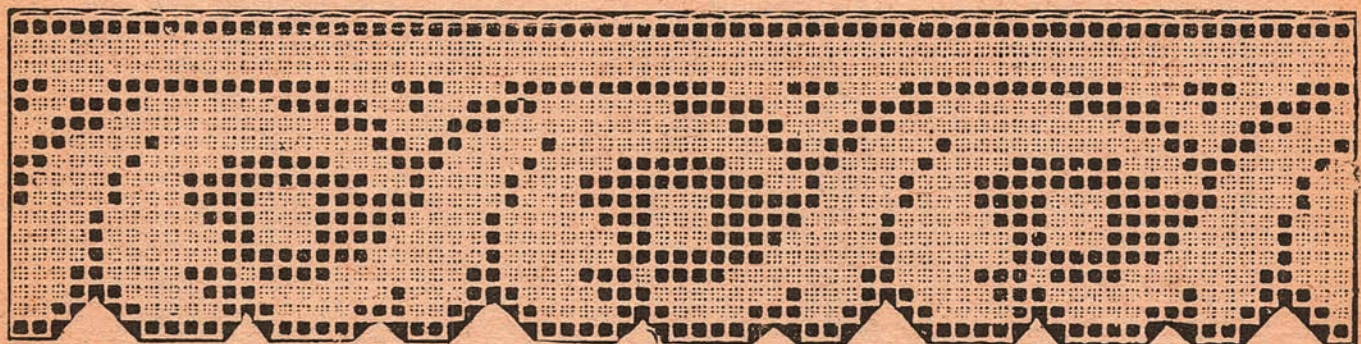
14 MESHES



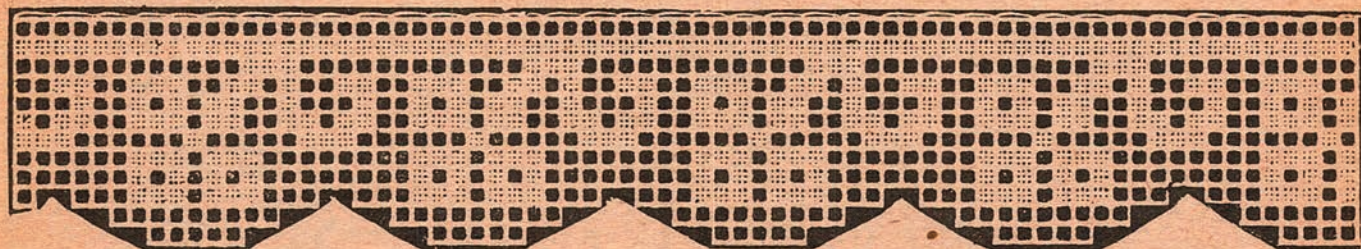
13 MESHES



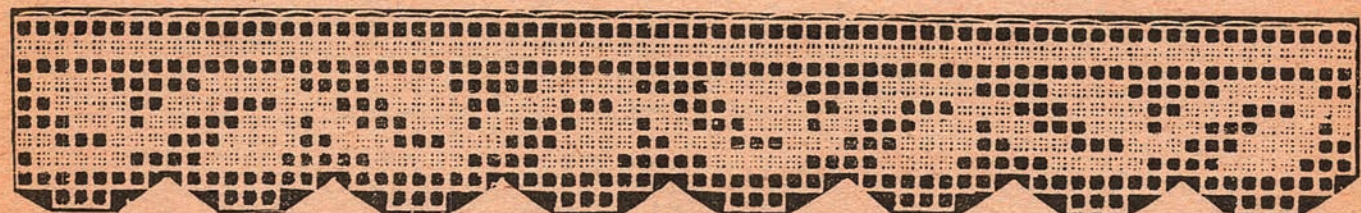
33 MESHER



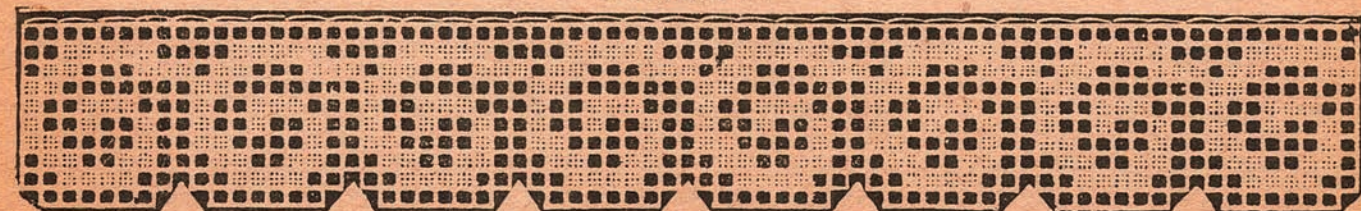
17 MESHER



12 MESHER



10 MESHER



10 MESHER

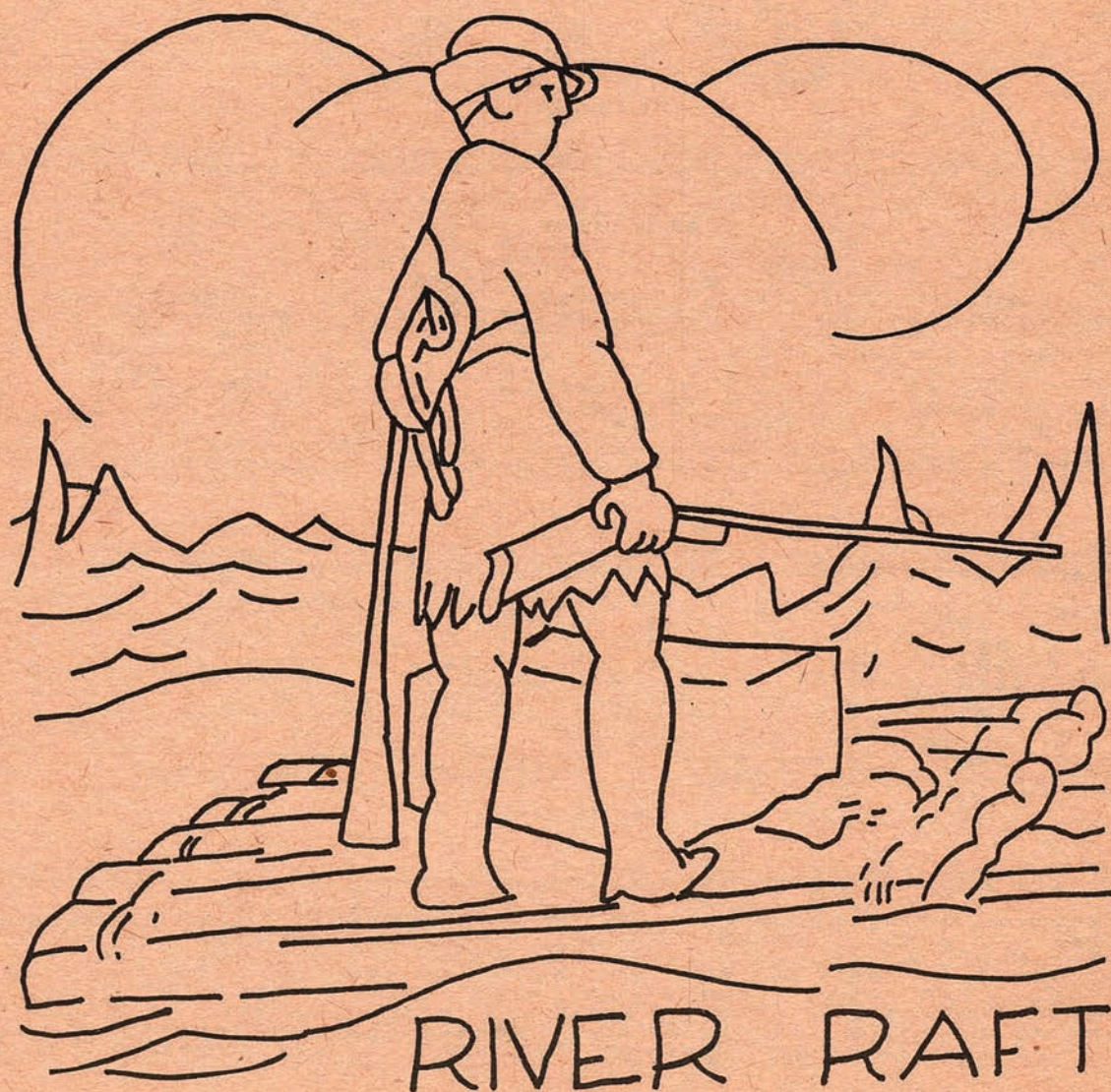
American Ships Quilt

by Ruby McKim

In the March 1976 issue, we began our American Ships series, which continues here. There are 36 embroidered blocks depicting the history of shipping in this country. The blocks are not just set together with alternate blocks in checkerboard fashion, but according to a plan, which is both

artistic and unique. Strips of ships, single ships, and borderlines of ships are all brought together with quilted squares for contrast. Then, in the center is a gorgeous panel, appliqued in natural colors, of the most breathtakingly beautiful sight a seaman ever beholds - the full-rigged clipper ship!

A chart showing the overall plan was given in the first issue of the series. Anyone desiring back issues may obtain them by writing to [Tower Press, Box 428, Seabrook, N.H.]. Price is 85c per copy, and they are available only until the present supply is exhausted.



BLOCK NO. 16 THE RIVER RAFT

This trapper is on a craft far more primitive than his Indian brother had developed. A floating log was man's earliest boat, with hollowed logs and logs fastened

together, leading the way to the great advancement of wooden ships through many hundreds of years.

This block belongs in the American Ships quilt because furs assured an immediate industry of prime

importance. Men were venture-some, wild life abundant, and a European market eager for quality furs. That meant the canoe and raft, which could be constructed where and when needed, was the timely craft for trappers.



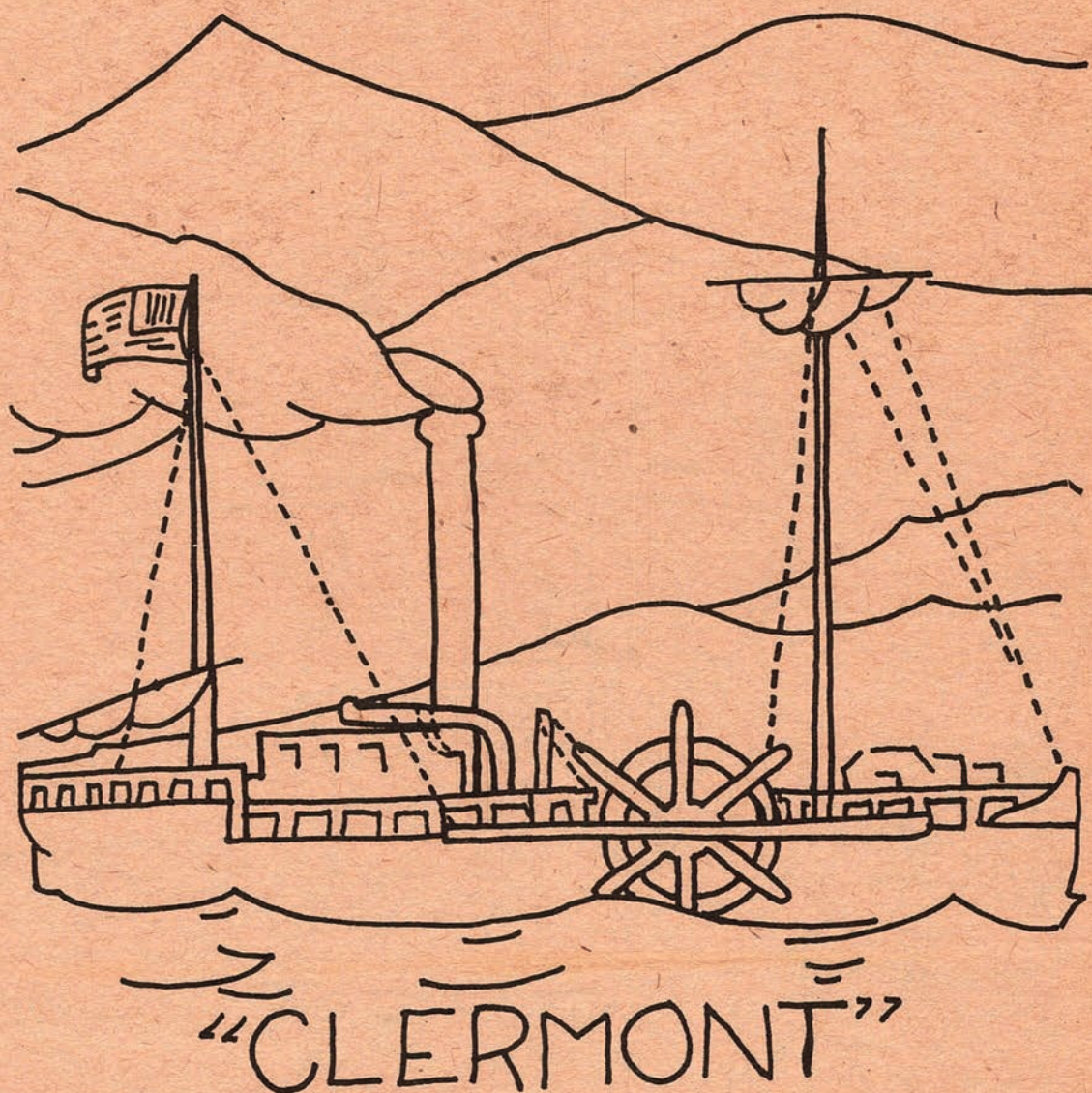
BLOCK NO. 17 WHALING BARK

This trim whaling bark may look like just another sailing ship to you, but there are several really different things about it. The whalers made one definite contribution to marine science in the development of a speedy, efficient

system for powering and hoisting small boats. Our design here suggests outboard davels suspending the four boats, and the two narrow deckhouses astern, which was also a whaler development.

There was high adventure, thrilling danger, and substantial profits for the whalers, but grueling toil and much that was repul-

sive in preparing the blubber for market. About 1860 marked the height of the industry. During one winter, 1871, thirty-two whaling vessels were totally destroyed in the Arctic ice. The discovery and vast production of petroleum was really the closing of the chapter on whaling as a great industry.



BLOCK NO. 18
CLERMONT

Many of the ships in our quilt series from now on will be steam-propelled, and here is the very first successful one. True, there had been a number of steamship experiments; some had developed a speed of eight miles per hour, but Robert Fulton's "Clermont"

was quite a large affair. It steamed away from the New York dock on August 11, 1807 and traveled the Hudson River clear to Albany in about 32 hours. The Clermont continued to make regular trips, but, of course, the wonderful thing was that steam had supplanted sails and oars in navigation - iron and steel were outdating ships of wood, and herein perhaps the

two greatest transitions in ship-building for all time.

However, steam as ship power was confined to river craft for several years. The "Rob Roy" of England steamed across the channel, and, in 1819, the Savannah, which will be one of our series, ventured a transatlantic voyage, with sails along to augment her steam.

Huck-A-Buck Darning

A fine huck-a-buck may form the foundation for many beautiful gifts, such as belts, collars and cuffs, neckties, toilet cushions, sofa pillows, etc., etc. As is well known, the huck-a-buck, of whatever quality, is woven with little tufts or dots, these being of threads under which the needle may be passed in darning patterns. The needle should have a blunt point and a long, smooth eye - a crewel or chenille needle, so-called, is best - and for ties, collars, etc., a very smooth, fine, evenly woven huck-a-buck should be selected, of pure white. The over-shot figures, or tufts, are scattered regularly over both sides.

A four-in-hand tie would be a very desirable gift for a gentleman. Any tie of good shape and size will furnish a pattern. Cut the tie lengthwise of the web, allowing sufficient outside the pattern to admit of turning neatly under the lining. The length of the neckband is about 16 inches - sometimes not more than 15 or 15½, according to size and style of collar worn - and 1 1/8 inches when finished; for the taper or slant at each end of neckband allow 2 inches, make the wide portion of the short end 7½ inches long and of the long end 17 inches, both ends being of the same width, 2 3/8 inches. The lining may be of the same linen or any other preferred material, such as silk or sateen.

Fig.1 shows a very pretty and simple pattern for darning. Use either wash embroidery-silk (on spools) size EE, or wash linen floss for the darning. The work is begun at the upper right-hand corner, either end, and you work diagonally downward toward the left. The darning thread is all left on the surface except at the end of each row, where the needle passes directly through the cloth, reappearing one row below after the work is turned in the hand. Begin and end each row by passing under 2 tufts instead of 3, as in other parts of the row.

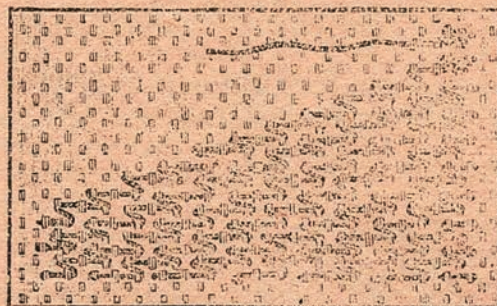
When the darning is completed and the lining neatly applied, press

the embroidery (placing the tie face down on several thicknesses of soft cloth) with a hot iron, thus bringing out the darning.

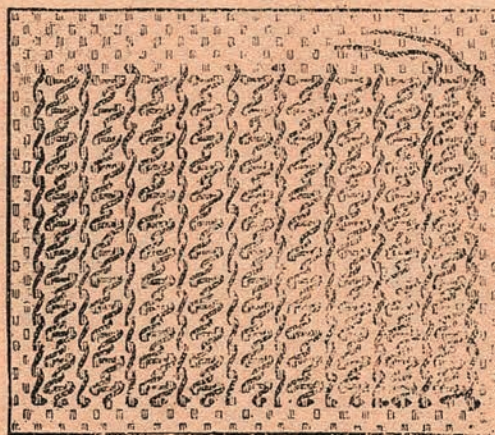
Fig.2 shows another very pretty design for "allover" work. Either is pretty for belts, sofa pillows, etc.

Figure 3 is a simple and pretty

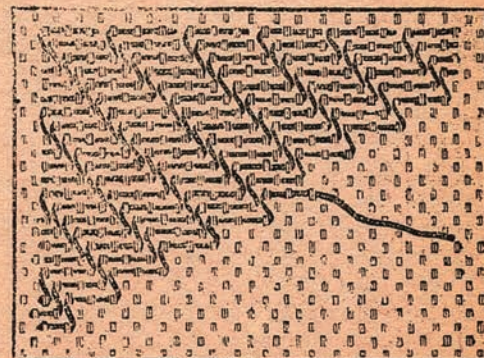
design for sofa pillows, and may be done with a single color, shades of the same, or in a variety of colors. One may utilize odds and ends of silk, producing an Oriental effect that is unique. To work the pattern, you simply pass the needle under 3 tufts, across, down 2, under 3, down 2, and so on.



Huck-a-buck Darning Figure 1



Huck-a-buck Darning Figure 2



Waved Pattern in Darned Huck-a-buck Figure 3

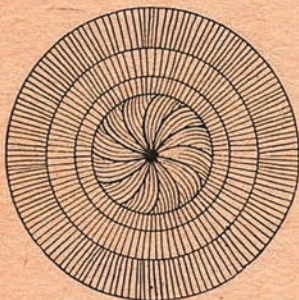
TIPS FOR MAKING RAG RUGS

PREPARING RAGS

In preparing rags for rugs I have found it a great help to stitch the pieces of old garments together as if patching a quilt, then tear till you come to a seam, clip through the shears and so on, and you will be delighted with your rapid progress. If your stitch on machine is short, the seams will hold.

ANOTHER CUTTING HELP

In making rag rugs I made this discovery which might help others. In tearing material in strips, instead of tearing material lengthwise sewing ends crosswise, again tearing and sewing until a one-inch strip is obtained, try the following: Close ends of material so as to form a circle of the material, but allowing one inch of material to slip by at one edge. By starting to tear down from this one-inch strip, one can go around and around without stopping to sew or cut.



ROUND KNIT RUG

For a round knit rug about 43 inches across cut rags one inch wide on the bias preferably. Cast on 28 stitches just as for any knitting. Slip the 1st stitch every time. Knit down and back, leaving 4 stitches at end, and so on until you get to the end, then knit down and back, leaving 2 stitches again, just the same as before. Make 12 of these sections. For border: Ten stitches, 1st band; 13 stitches, 2d band; and 16 stitches, 3d band.



CROCHETED RAG RUGS

My idea of a crocheted rag rug is very plainly given in the sample shown. I used all kinds of rags and ordinary twine, but of course carpet warp of any desired shade would be prettier, and steel hook large enough to carry the thread. The directions are very simple: Just catch over the rags with hook and make a single crochet, chain 2 and catch above the single in last row, chain 2, etc.



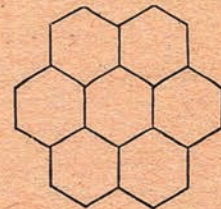
SEWING BRAIDED RUGS

Now that braided rugs are so popular I want to pass along my discovery for sewing them. With strong twine and pointless needle, go through every other edge loop as illustrated. This makes the finished rug alike on both sides. For extra strength, go back catching in loops skipped in first sewing. This is very much easier than the old way of sewing through the braids.

SQUARE OR ROUND RUG

For a square or round crocheted rug prepare rags as for woven rugs, twisting slightly before winding balls. Use carpet warp or any

bits of grocer's or druggist's twine, and crochet over rags, working round and round for the round rug and putting in extra stitches at corners for square rug.



CROCHETED HEXAGONAL RUG

I am sending a quilt design for using old silk garments or cotton rags in rugmaking. Cut rags $\frac{3}{4}$ inch wide, make a chain of 6, join and into the ring formed put 12 stitches in single crochet. For second round widen every two stitches; this forms the hexagon. Continue to widen in same place until eight rounds are made. This makes a hexagonal block about 5 inches across. After making 7 blocks whip them together as shown above, having the centre a contrasting color with the six surrounding hexagons alike. This is a very attractive rug design and easily made.

OLD BLACK STOCKINGS

Instead of throwing away old black stockings that are badly worn, cut off the feet and cut the stocking around and around in a very narrow strip. Sometimes one may cut a whole stocking making only one strip. Sew your strips together and wind them in a ball. When you are ready to have your rag rugs made twist them with your bright or light rags. In this way very pretty rugs can be made. If one does this each time a stocking wears out, she will be surprised to find how soon she has a large ball made.

AN EASY WAY TO JOIN RAGS

After I cut my rags I lay two edges even and with a buttonhole scissors cut a small buttonhole, lay one end on top of the other, and take the end of the top one and put through the holes and pull tight. It is quickly done and looks well.

simply making about 4 ch wherever desired and then work into the ch.

BELT: Chain 10. Proceed as in band. When belt is within two inches of right length make button-holes as follows: Work back and forth on two sts for about 3 rows. Break thread. Work on the four central sts until even with the other two. Break thread and work on last 2 sts, then work all across for about 2 rows.

COLLAR: Chain 62. Turn, d in each st, ch 1, turn. Continue until 30 rows are completed, ch 1, turn. Skip 2 sts, 28 d. Turn without any ch st. Work to straight edge, ch 1, turn, work to within 1 st of former row. Turn without making ch st. Continue until point is made. Repeat on other side of collar.

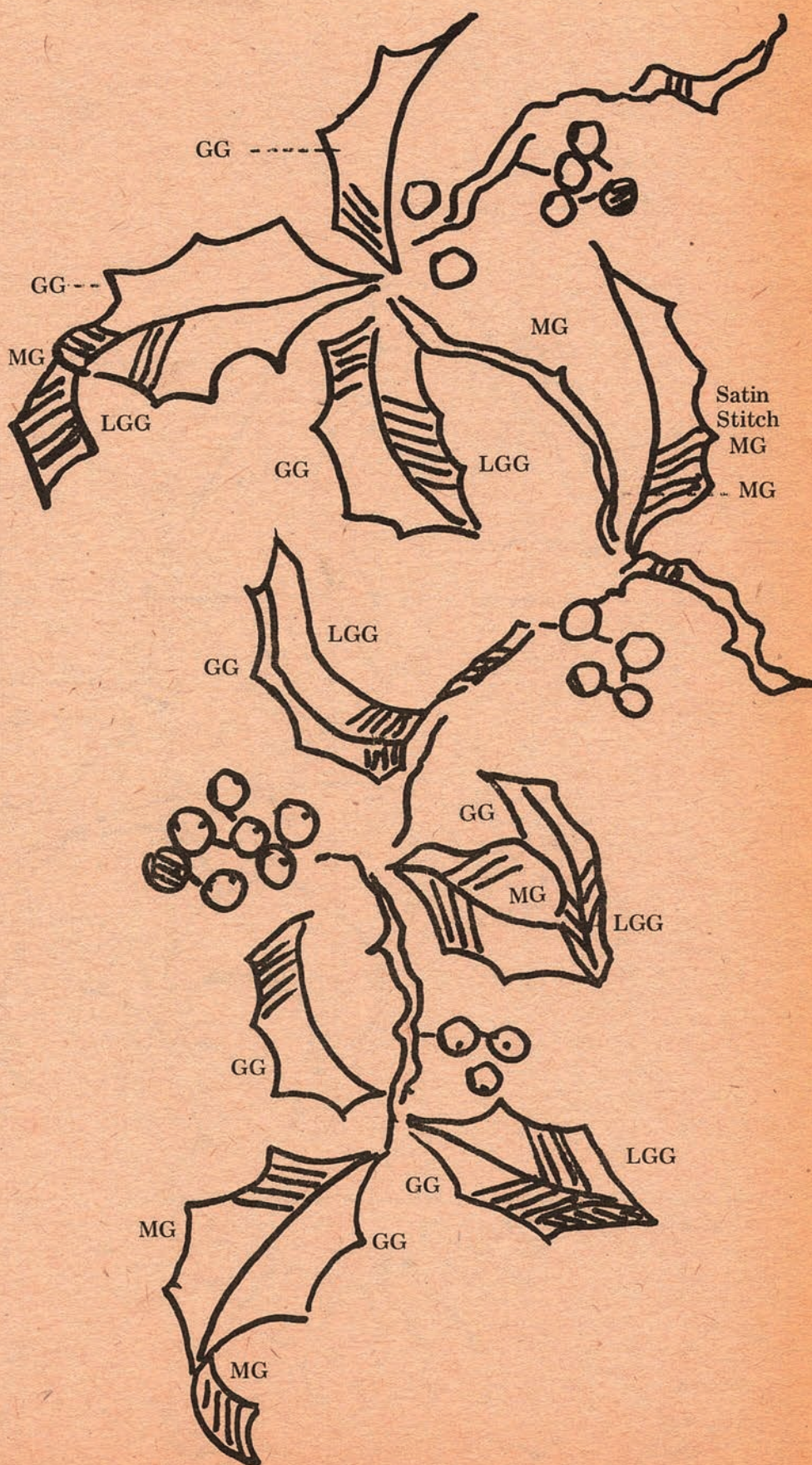
CUFFS: Chain 35, join, ch 1, d in each st, join. Chain 1, turn, work back. Widen only in every other or every 3d row. Make cuffs as deep as desired, probably about 20 rows.

POCKETS: Chain 21, turn, d in each st, ch 1, turn. Continue until 16 rows are completed. With white, ch 6, turn, d in each st, ch 1, turn. Continue across top of pocket. Whip on top of the pocket and turn outward. Sew pocket on about 12 ridges from front and about three or four inches from bottom.

STRAPS FOR BELT: Chain 18, 3 d in 2d st, d in each st to end of ch; 3 d in end st; d in lower edge of d to beginning, join.

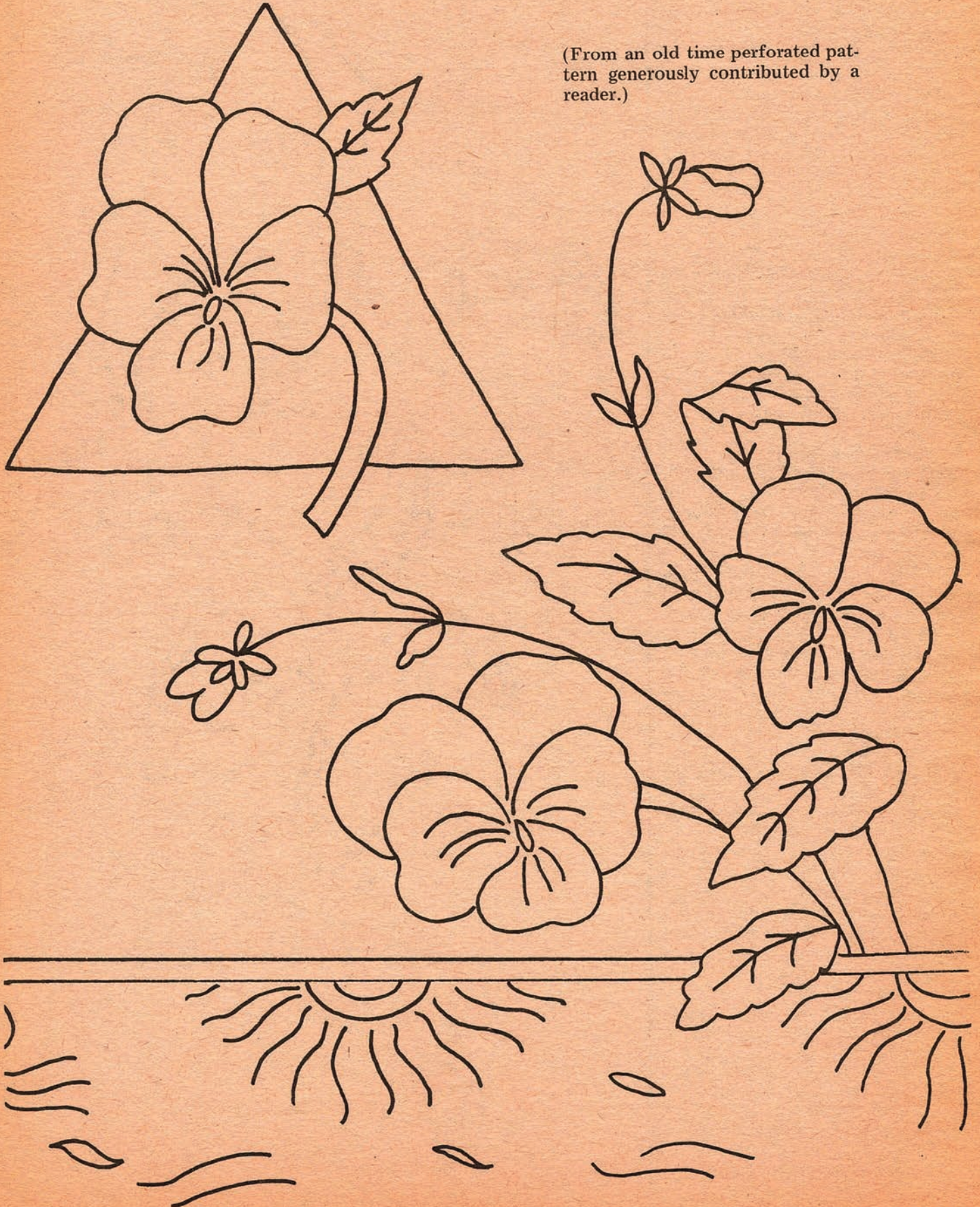
BUTTONS: Chain 3 or 4, join, 12 t in ring, join. Double in t all around, join, d in d, narrowing every 3d st. Put button at corners of collar, top corners of pockets and two on belt, and on front as desired.

TO PUT TOGETHER: Sew or crochet sweater together on shoulders, cuffs on sleeves, sleeves in armholes. Whip collar on to the neck of the sweater. It will be noticed that the collar may not seem quite large enough, but it will be an easy matter to ease any fullness in. Brush the white parts until furry. Sew straps for belt where desired.



Violets to Embroider

(From an old time perforated pattern generously contributed by a reader.)





continued from page 30

ter. (See No. 1, which illustrates also the placing of the pins.) Pass the needle under 1st pair of threads, over 2d pair, under 3d, and so on around. Beginning next round, and succeeding ones, pass the needle under or over 2 pairs, in order to alternate the weaving. No. 2 shows the method of tying or knotting the clusters of threads, also a wheel (of the Maltese pattern, the best known, simplest, and most popular) with double the number of pins; 48 pairs of threads is a good number, allowing many variations of the pattern, for a wheel of medium size and ordinary thread. Having woven 3 rows around the center, a circle is knotted close to the center, each knot taking in 4 threads or 2 pairs. The 2d circle of knotting is placed about 3-16 inch beyond the 1st, taking the same threads, and giving the effect of "ladder-stitch", in hem-stitching. To make the knot, cast the thread in a loop toward the left, holding the loop under the left thumb, pass the needle under the 4 threads to be knotted, out between 4th and 5th threads, (or 2d and 3d pairs), over the working thread, or through the loop, and draw up tightly. It is exactly like the familiar chain stitch, in embroidery. When this circle is completed, pass up along the last pair of threads to the next circle, 3-16 inch beyond, and again knot 4 threads around, but take 1 pair from 1 cluster or group of previous row and 1 from the next, thus separating the groups and giving the "fence-row" effect in hem-stitching. A 4th row of knotting may be put in close to the pins, taking 1 pair to each knot as shown in No. 3. The 1st pair to be knotted consists of last thread of 1 group and 1st of next, the next are the 2d and 3d threads of same group, the 3d knot takes the last thread of this group and 1st of next, and so on.

When the wheel is completed the working-thread is carried back to the center in a manner to be least observed, darned back and forth in the solid part of the center at back or work, and cut. The end of thread left in laying the

foundation-threads is used in the same way, or knotted neatly with the working-thread.

Still another frame or foundation on which to make Teneriffe-lace wheels is the old-fashioned "pin-case", or a similar arrangement. Cut 2 pieces of pasteboard, cover each on one side, and overhand together. Push the pins in between the pasteboard sides. Enamel-cloth may be used for covering, and the stitches of the overhanding taken at even distances to mark the place to put the pins, which hold the foundation-threads. It is an excellent plan to mark the divisions, say every 4th or 8th pair, with black-headed pins.

DOILY WITH TENERIFFE BORDER

The design illustrated is a very simple one. The knotting-thread is carried around the outer edge of wheel, 1/8 inch from foundation stitches, catching 2 threads together, then 3/8 inch within this catching 4 threads together, again, catching 4 threads together, and a spider or wheel is woven around the center. Make as many wheels as desired, arrange them round the edge of the linen center and buttonhole-stitch them in place. The doily illustrated has a drawnwork center. If preferred, a wheel like those around the outer edge may be applied. There is a limitless variation in this class of work, and the production of original designs offers a very pleasing study. Thread or silk of any texture may be used, but - as in all such productions - linen seems especially suitable. Darning or knotting with colored silks or threads affords a pleasing variation from all white or cream-color, although colored work for table use is not in so good taste as white. To have the spokes of white with darning of ecru linen makes an effective piece of work. For decorating table-scarfs, large centerpieces, etc., coarser thread is used, and the wheels made correspondingly larger, while for handkerchiefs fine thread is employed and the wheels made smaller.

continued from page 29

from * up opposite side, ch 3, sc in 1st loop at top of petal, cut thread. Lace a wire through back of petal same as on large petal. Work 2 more small petals in same manner.

TUBE PETAL: Ch 5, join to form a ring, * ch 3, sc in ring, repeat from * 3 times, do not join this or the following rounds.

2ND RND: * Ch 2, sl st in next loop, ch 2, sl st in same loop, repeat from * all around.

3RD RND: * Ch 2, sl st in next loop, repeat from * all around.

4TH RND: Same as 3rd round.

5TH RND: Working in same manner, increase 3 loops evenly spaced, then work even same as 3rd round until piece measures about 1½ inches in length, ch 3, turn.

NEXT 2 ROWS: Sl st in 1st loop, * ch 2, sl st in next loop, repeat from * 6 times, ch 3, turn.

NEXT 5 ROWS: Decrease 1 loop at beginning of each row, ch 3 to turn each row.

NEXT ROW: Same as last row but do not turn.

NEXT ROW: Working around entire opening, * ch 3, sc in next loop, ch 3, sc in same loop, repeat from * all around, join, cut thread. Tint the inside of petal with crayon having yellow at center and purple at top.

PISTIL: Ch 3, 6 sc in 3rd st from hook, without joining rounds work 1 sc in each sc until piece measures about 1½ inches, ** decrease in next 2 sts (to decrease: * insert hook in next st, pull loop through, repeat from * once, thread over and pull through all loops at one time), repeat from ** twice, cut thread leaving a small length (top of pistil), with hook pull thread through inside of pistil. Tint outside with yellow pastel crayon. Double the 8 inch length of medium wire in half and cover with rayon for about a 1½ inch length at top and insert in crocheted pistil. Pull wire through tube petal and cover the stem of wire with a strip of green crepe paper. Arrange petals as illustrated around the tube petal and cover all wires with a strip of green crepe paper. Finish with artificial fern and a ribbon bow if desired.

Contributed by: Mrs. Helen Mack, 536 S.W. 4th St., Apt. 23, Miami, Fla. 33130

This is how to make the Woolwork Flower shown here.

MATERIALS: 5 8-inch pieces of stem wire; tapestry, crewel or knitting yarns (use green for leaves) any color desired for flower petals; tapestry needle; florist's tape (optional).

PISTIL: Take half of one piece of wire (about 4 inches) and form a small loop at one end. Wind yarn around wire until it is completely covered. (Prepared stamens or jewel-topped pins can be substituted.)

PETALS: Bend a length of wire into a petal shape (about 1-inch in diameter), twisting wire so the two remaining ends are approximately 2 inches long.

Take 36 inches of yarn and knot it to the top of the petal-shaped wire. Bring the yarn down the center, around the base of the petal and up again on the other side. Now, wind the yarn in and out of the wire frame, at the top, about 2 or 3 times. Thread the yarn with the tapestry needle and begin to darn, alternately, over and under the wire and through the 2 strands of yarn that were passed down the petal center. Continue darning until open space of petal is filled in.

BLOSSOM: Five petals are required for each blossom. Arrange petals around the pistil (or stamen) and wrap with a small piece of wire.

LEAVES: Bend wire into a leaf shape that will measure about 2 inches long. Proceed as for petals using green yarn. Place 2 leaves around flower stem.

To finish, use either more green yarn or florist's tape. Attach the yarn to the base of the flower and start to wind it down and around the exposed wire extending from the petals and leaves. Wind, neatly and tightly, until all of the exposed wire is covered. A spot of glue will prevent the end of the yarn from unraveling.

* * *



Woolwork Flowers

Back in those good old days before the turn of the century, dinner parties meant three to five hours at the table. A "ladies lunch" often featured six courses. And every table setting was a production in itself.

Elaborate cut stemware, lavish silver (sometimes 24 pieces at a setting!) and paper thin china were to be expected. But the hostesses' personal touches were the real key to the success of the table's outlook.

Flowers were a "must". At dinner, there was a magnificent centerpiece as well as nosegays for the women and boutonnieres for the men. At lunch, the large fruit centerpiece was often embellished by flowers in season -- roses in June, orchids in mid-winter. The blooms were also patterned over the cloth or arranged in unusual containers such as a horseshoe or flat glass cross.

But these were only the preliminaries. There was the array of odd silver, china or glass dishes to hold radishes, celery, olives, salted almonds and bon bons. There was an eye-catching, overflowing fruit stand and a compotier for assorted cakes. At formal dinners, each guest was welcomed to his or her seat by way of a place card and a personal menu that had frequently been designed and made by the

hostess.

Beneath all of the silver, china and gleaming glassware were lavish table linens enriched with touches of lace, hemstitching, embroidery or monograms worked by the hostess. But where the hostess could really show off her handwork talents was in the way she created the embroidered doilies set beneath each fingerbowl and the centerpieces used to underscore the huge floral arrangements.

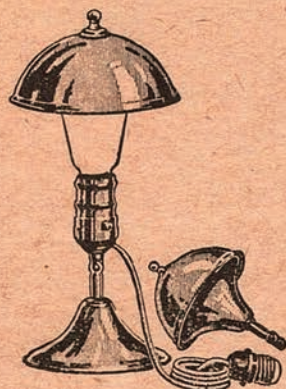
These, suggested an 1892 advice manual, could be "round, square, oblong or oval -- usually -- of lace over silk or satin, or of linen, heavy with embroidery in silk or linen thread -- of pure white or worked in colors agreeing with the tints of the china."

The Woolwork Flowers, featured on these pages, may well have served to decorate cloth or centerpieces. Made of yarn and wire, they can be fashioned into a variety of pretty and colorful blossoms, buds and leaf shapes. We see them adapted to today by pinning sprays onto place mats, as accents for drapery or curtain tie-backs, pencil holders, children's bulletin boards and desk blotters, handkerchief or hosiery cases, place cards - even tacked onto soft fabric handbags.

by Mildred Jailer

Flower Adapted by Molly Arman

COLLECTORS' CORNER



You really had to get out and hustle if you wanted this premium, because the Wallace adjustable lamp was worth eleven subscriptions in 1924. It was a portable electric lamp (note the screw-in plug) that could fold up into a compact brass ball for traveling. It would clamp on a bed, stand on a table, or hang on the wall.

The Wallace Adjustable Lamp

An indestructible, walking doll which could actually wink was something of a novelty when it was introduced in 1922. This one had a special, patented feature which caused one foot to draw back when the other was pushed forward, making the doll "walk". Sell four subscriptions to a popular magazine, and she was yours.



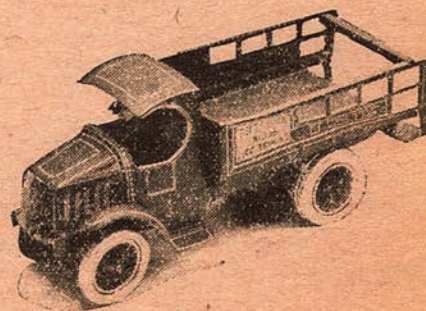
Ideal Walking-Doll

MESHED COIN-PURSE



This meshed coin purse could be found dangling from many a fashionable lady's wrist in 1914.

This toy Mack truck was given for two magazine subscriptions in 1929. The proud owner could play at being the iceman, a familiar figure in those days. The toy was all metal, 10½" long, and had a motor which wound with a key.



Toy Mack Truck

MONITOR SELF HEATING IRON



Who would want to bother heating irons on the stove when this improved model was available? This instant-heating, nickel-plated labor saving device was sold nationwide by men and women who reported earnings of \$30.00 to \$50.00 weekly.

Lucky indeed is the lady who owns this book of old laces. Nearly a hundred rare and beautiful old edgings and insertions were illustrated. In 1917, it sold for just 10c.

"A Legacy of OLD LACES"

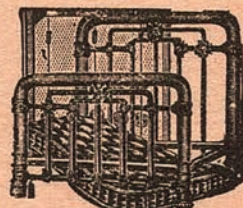


Every Home Can Save Money by Using Gearhart's Family Knitter



Housewives who bought this home knitting machine could save themselves the drudgery of hand-knitting the family's footwear. The manufacturer claimed that it could knit a pair of stockings in 30 minutes, with heel and toe proof against holes. They also offered a moneymaking, homework proposition, and yarns at cost. A tempting offer, in 1915.

This massive iron bed with 40 lb. elastic top fibre filled mattress could be bought for \$8.75 in 1914. It came in white or pea green enamel or Vernia Martin, whatever that is.



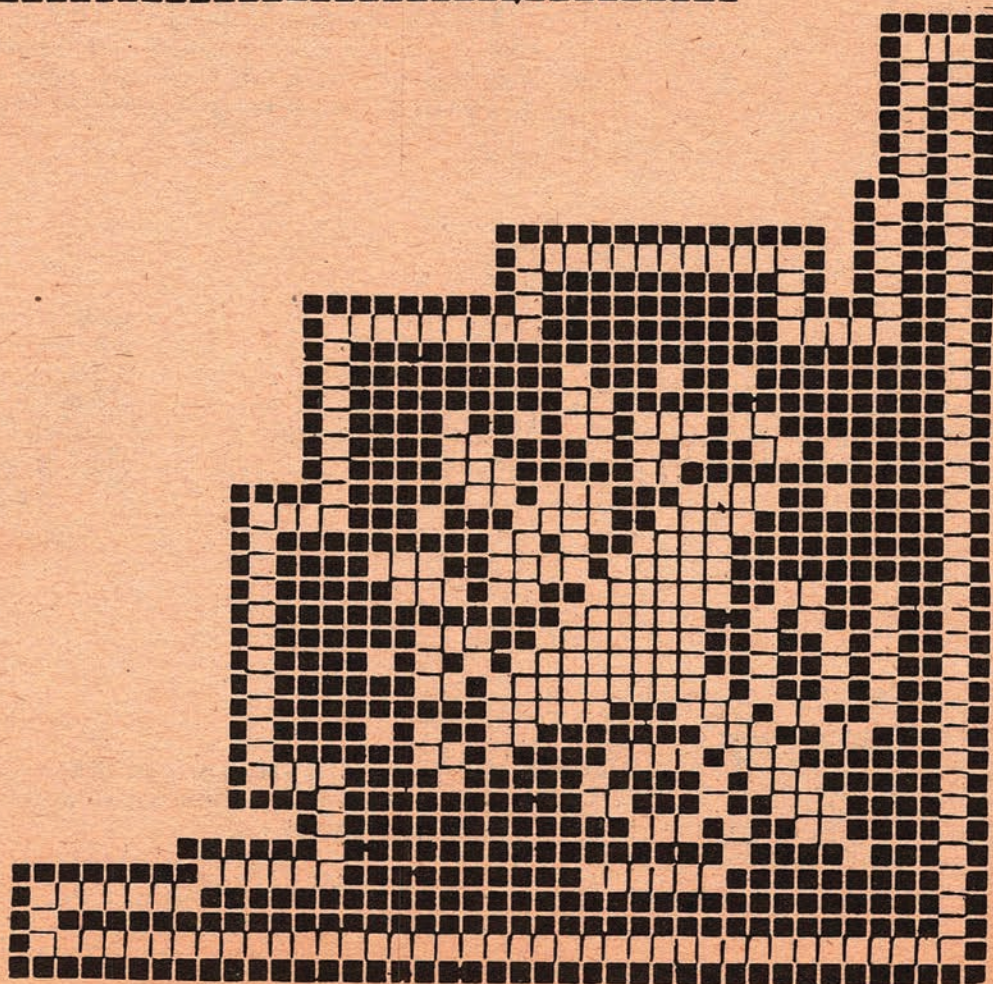
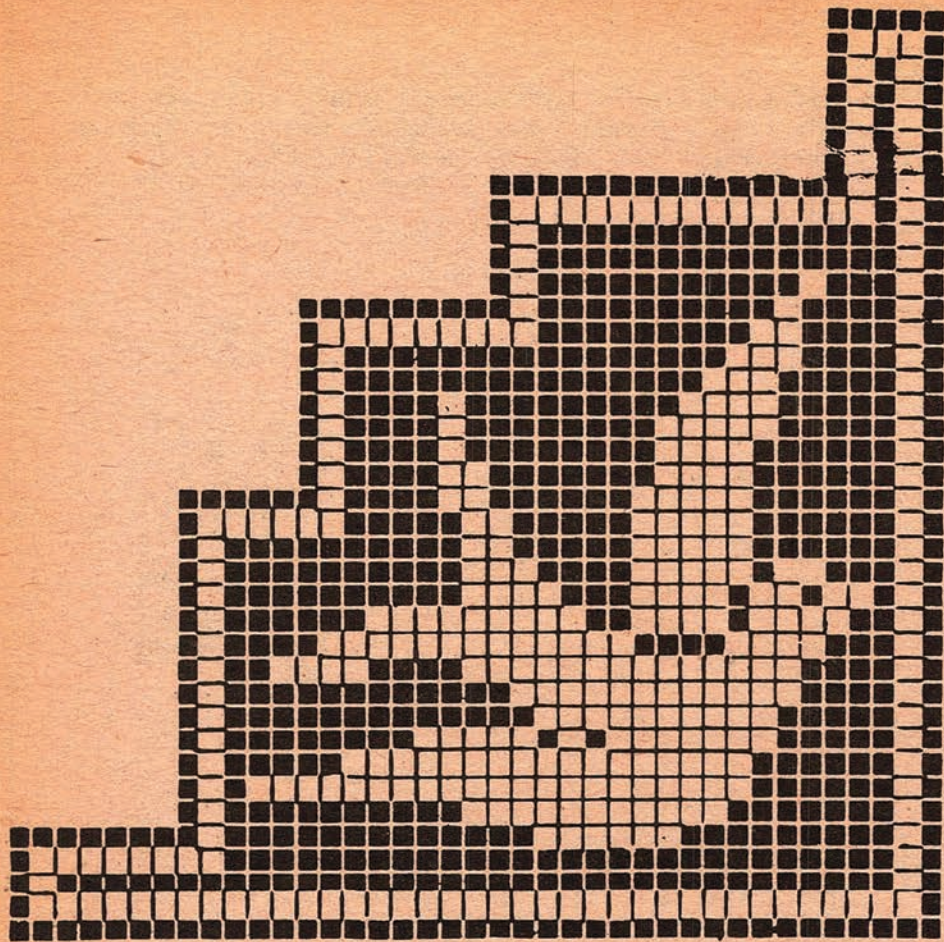
No. 3F714—Complete Bed
Outfit Bargain

CUT-GLASS BONBON-DISH



This cut-glass, stone engraved bon bon dish was offered in 1918 for eight magazine subscriptions. It was sent prepaid and safe delivery guaranteed.

CROSS- STITCH MOTIFS



Query & Quote “

I keep looking for the crochet patterns that were used on bath towels about 50 years ago. They were in the form of a basket, which was sewed to the towel. The washcloth was trimmed with a crocheted edge and then folded and placed in the basket. If someone has such a pattern, I would like to make them for Christmas gifts.

Mrs. Irene Robello, 3223 Mapletrope Ln., Soquel, Calif. 95073

I have a few requests for the Query & Quote column: Is there any place where one can buy photocopies of any of these old-time books? If not, are there any readers who might have any of the following and would be willing to photocopy their books, as I would be willing to pay for any copies: Corticelli Lessons in Crochet, Book No.1; Corticelli Crocheted Bags & Purses, Book No.4; Corticelli Lessons in Tatting, Book No. 3; Cross-Stitch Designs, Series No.1 and Series No.2 (two books) by Mary E. Fitch (Woolworth Stores); Filet Crochet and How to Use It, Series No.1 and Series No.3 (two books) by Mary E. Fitch (Woolworth Stores); Crocheted Yokes & Tatting by Mary E. Fitch, Series No.4 (Woolworth); Manual of Crocheting, Series No. 5, by Mary E. Fitch (Woolworth); J & P Coats Crochet Book of Gown Yokes and Boudoir Caps designed by Anne Orr; J & P Coats Crochet Book No.3, Yokes & Gifts, by Anne Orr; J & P Coats Filet Crochet Book No.4; J & P Coats Crochet Book No.5, Edgings, Insertions, Medallions, by Anne Orr; J & P Coats Little Tots' Articles Crochet Book No.6, by Anne Orr; and any Royal Society Crochet books, books or patterns on Irish Crochet or Filet Crochet and, in fact, copies of any old crochet books. I would appreciate it if readers would write first and list the books they have that they would be willing to copy for me. I would be most willing to either pay for the copy or exchange with them from the many books I have.

One other request, though I know OTN doesn't print sewing patterns. In the March issue on page 32 are photos of 1905 hats; does anyone know how to make the ones similar to the 1905 one in the upper right-hand corner, or does anyone have a pattern they would be willing to copy for me? And is there any source of patterns for the ladies' riding habits that went with these 1905 styles? My mother and I both wear size 12 and are looking for a pattern to make our own riding habits (for riding side saddle) in the styles of the 1890's - early 1900's. Any help in these areas would be greatly appreciated.

Carol Law, 3080 Stevens Lane, San Jose, Calif. 95122

I would like very much to get the old-fashioned pattern for a hand-sewn mitten. I think it was in three sizes, for tots, teenagers and adults. We made these when we were at home but the pattern has been lost, so thought someone out there might have one. I would also like to see patterns for the old-time flat toys. I would like to try them in a project using fake fur pieces.

Mrs. Ernest Berg, Rt.1, Bangor, Wis. 54614

It is just wonderful to have this vast contact with so many people who "do things". I am searching for Collingbourne's and Dexter (known as Grandma Dexter and Virginia Snow) Crochet and Quilt books, Sophie T. LaCroix Crochet and Quilt Book, Winifred Worth Crochet and Tatting Book, and the Bucilla Blue Books of Novelty and Filet Crochet. I have some of these books and the patterns are just beautiful. I will pay a sensible price for the originals or a reasonable price for good clear copies. Please write stating what you have and your price. SASE not needed. I will answer all who send list and price.

Mrs. D.J. Reagan, Rt.2, Oak Grove, Mo. 64075

Thank you Marjorie. Such compliments, plus your interesting comments on the project you are creating help to keep this column alive. We hope to continue to provide readers with wanted material but we need reader participation in the location of more antique patterns, with the necessary historical background that you and others seem especially to enjoy.

3. Mrs. A.M. Anderson of Port Orchard, Washington sent photocopied pages of a Grandmother Clark booklet, and she also made two requests. She stated that she would like to see the "Double-Wedding Ring" quilt featured in this column, as the instructions she had for putting it together were none too explicit. Although, I can provide this pattern with the necessary instructions for 50c plus a self-addressed stamped envelope, I am not planning to present it in this column until I can obtain more information about its origins.

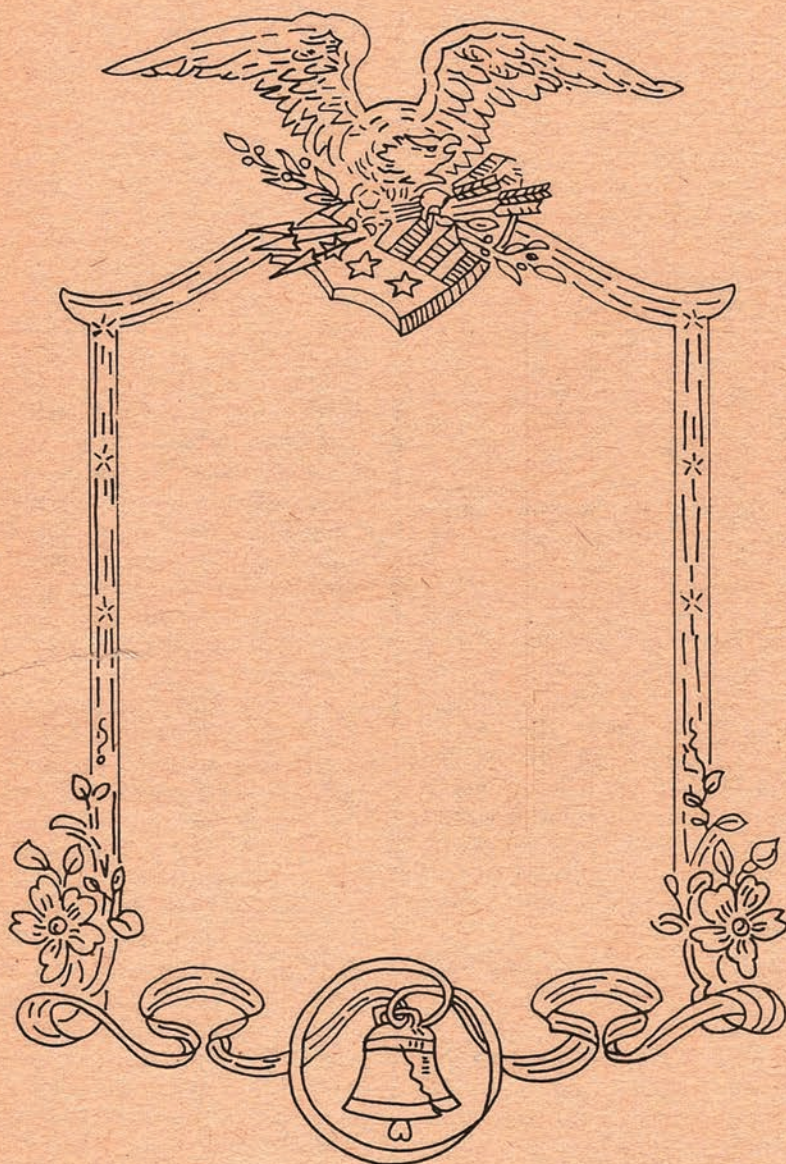
Mrs. Anderson also inquired whether other Grandmother Clark books were available. The photocopies she sent list this as being book No. 22, and in my possession I have Book No. 23 plus four time-yellowed pages from what is a part of an old catalog, with pages 1, 2, 7 and 8 missing. The pages in this catalog show kits for crochet, hairpin lace, items for making hooked and braided rugs, plus the usual quilt making kits. Both Mrs. Anderson's book and mine combined, contain a total of 55 patterns for making quilts, and any reader can obtain all 22 pages of both Grandmother Clark's quilt books from this column for \$4.00. Price includes postage and photostating costs, and your copies will be posted within 30 days.

If any reader can aid us further with more information concerning Grandmother Clark, and can send us copies of any of her books on quilt patterns or catalogs, or any other article she had published, it will be greatly appreciated if you would send them to the address below.

Send all correspondence for this column to: The Library of American Quilt Patterns, Post Office Box No. 1752, Silver City, New Mexico 88061

PATRIOTIC

WALL PANEL



Pattern on page 54

by Ruby Hinson Duncan

This wall panel design in patriotic motif is from World War II. You can use it as a frame for words of your own choosing, embroidered in simple cross-stitch. Select a good grade of bleached muslin, percale, broadcloth, linen or other material suitable for embroidery work. It will take a piece 10"x14" for the actual panel but allow at least 2 inches or more at the top and bottom for hanging.

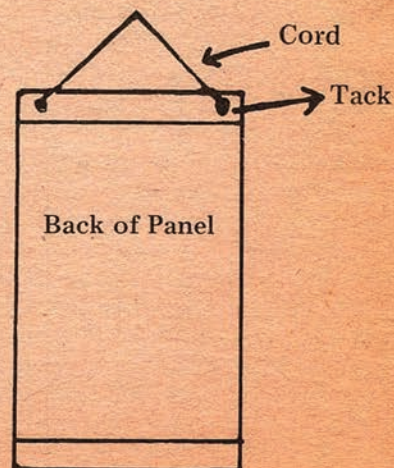
There are several ways of applying the design to the background material. One way is by placing your material over the design in the magazine and tracing the design directly onto the fabric with a hard lead pencil or a waterproof pen (fine line). If you cannot see it well enough for this method, then place a large piece of tissue paper over the design and trace with a pen. Trace both parts and join where it says "Join Here", omitting dashed lines, to make

the complete design. You could place your material over this with design under the proper place and clip or pin together, then hold it up to your window glass and trace onto the material. If you wish to use as a transfer pattern, turn the tracing or tissue paper tracing over to the back of it (tracing will still be plain but backwards) and trace over the design with a transfer pencil. You can now stamp the design onto the material with a hot iron. This will make the design right again.

To embroider, use 2 or 3 strands of 6-strand embroidery thread. Make all solid lines in outline stitch; large dots, stars, leaves, arrows and eagle's eye in satin stitch, and short straight lines in straight stitch. Make eagle in brown, leaves green, berries dark yellow, stripes on emblem in red, top part of emblem in blue, bell in gray, frame and ribbon in blue, small straight line stars in frame in red, flowers in red.

To make a wall hanging, after you finish the embroidery work, hem both sides with a small hem, then make a hem at top and bottom about one inch deep to insert a wooden shade slat or a wooden rod or something similar such as a wooden ruler cut the exact length of the panel. Place a small tack at the back of the wooden slat at the top on each end and tie a cord to these for hanging. (See Illustration No. 1).

This design could be painted with a brush or ball-point tube paints on the above mentioned material or placed on a thick Pellon (non-woven) material. Use colors suggested for embroidery or colors desired.



3 times, p 1 to loose petal in last flower, which is also the starting point for next scallop. Repeat from first * all around.

The 1st, 3d, and 5th medallions and groups of flowers have 5 loose 1 on edge. The 2d and 4th medallions have 4 loose 1 on edge.

NEXT ROW PICOT LOOPS: Picot loop to middle of p 1. Between medallions from middle of last 1, ch 3, p, ch 3, d t to st between half picot loops of preceding row, ch 3, p, ch 3, d to middle of next 1.

BETWEEN MEDALLIONS AND FLOWERS: From middle of last 1 ch 3, p, ch 3, d t to st between half loops of preceding row, ch 3, p, ch 3, d in middle of next 1, ch 3, p, ch 3, d in middle of 1 lying opposite (just made), ch 3, p, ch 3, d in next 1.

EDGE: Slip stitch nearly to middle of p 1, * ch 3, p, ch 3, t back in st where this ch started, d over p 1 (making this finished small loop lie across the middle of p 1), ch 3, p, ch 3, l t into d between p 1 of preceding row. It into same st, l t into same st, ch 5, turn, d into top of first l t, turn back, ch 3, p, ch 3, t back in st where this ch started, ch 3, p, ch 3, t into st where this chain started (slipping hook under two stitches lying on top of angle), repeat (making three small loops on edge), d in left side of hole formed by the 5 ch, ch 3, p, ch 3, d over next p 1. Repeat from * all around except that the corners between medallions and between medallions and groups of flowers are filled in this way, 3 l t in d between p 1 and half loop of preceding row, 3 l t in corresponding st on edge of next medallion (skipping the st exactly between them), ch 5, turn, d in top of first l t, and finish with three small loops on edge just like the others.



? " ? " ? " ? " ? "Query & Quote"

At a local flea market I came across some crochet patterns from the late 30's and early 40's. They were offered at such an unbelievably low price that I just couldn't pass them up. I am sending them as a token of appreciation for the wonderful patterns I have already found in this magazine.

I would like to ask if any of the readers have a pattern for a large round tatted table cover. I have many books on tatting, but as yet have not found any large round patterns. Also, if anyone has tatting books from J & P Coats, Lily or Star from the 30's and 40's, I would be interested in buying them.

Eugen K. Beugler, 1255 E. 29th Place, Eugene, Oregon 97403

Editor's Note: Ms. Beugler's gift will be well used; most of the patterns she sent can be reprinted in future issues of this magazine for all to share. Our special thanks to Ms. Beugler for adding to our "treasure trove" of designs too beautiful to be forgotten. We hope that someone will be able to fill her request.

Does anyone anywhere have the knit lace patterns advertised in Woman's Day, Oct. 1961 on page 76? I've lost mine and need No. 6 badly. I would gladly pay a reasonable price for a copy or would exchange other patterns for them. If you would rather loan them to me, I'll make copies and pay for the loan or exchange patterns. They are numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9. All are taken from museums. Thanks so much for any help anyone can give me.

Miss Grace Piercy, 2209 Casey Ave., Mt. Vernon, Ill. 62864

I am very interested in finding 1920's clothing patterns and dressmaking books, particularly "Woman's Institute Library of Dressmaking" series. Will pay a fair price. Please write first. S. Bradu, 7231 Pacific View Dr., Hollywood, Calif. 90068

I wonder if there is a Tatting Round Robin that I could join? It is so difficult to find patterns, especially the old-fashioned ones with fine thread. They are my favorite. I'd love to have tatting pen pals, too.

I was taught one pattern in bobbin lace and am also hoping someone would be able to help me out with hints on starting another pillow, as my lace teacher (now deceased) started the one I continue to work on. I'd like to see some articles on bobbin lace, history and patterns with directions in future issues. I especially love Myrtle Hamilton's Shuttlebutt column. Hope to hear from some readers who do tatting and bobbin lace.

Jane E. Lynch, 1602 E. Randall Ave., Appleton, Wis. 54911

I would like to crochet the Pineapple Doyley pictured on page 15 of the May issue of this magazine, but find there are not any stores in Detroit, Michigan that carry Irish Crochet Twist (Art. 1000). Could someone advise me on a mail order source, or suggest a substitute? I am wondering if Pearl Cotton would be suitable.

Mrs. John Finn, 15803 Winthrop, Detroit, Michigan 48227

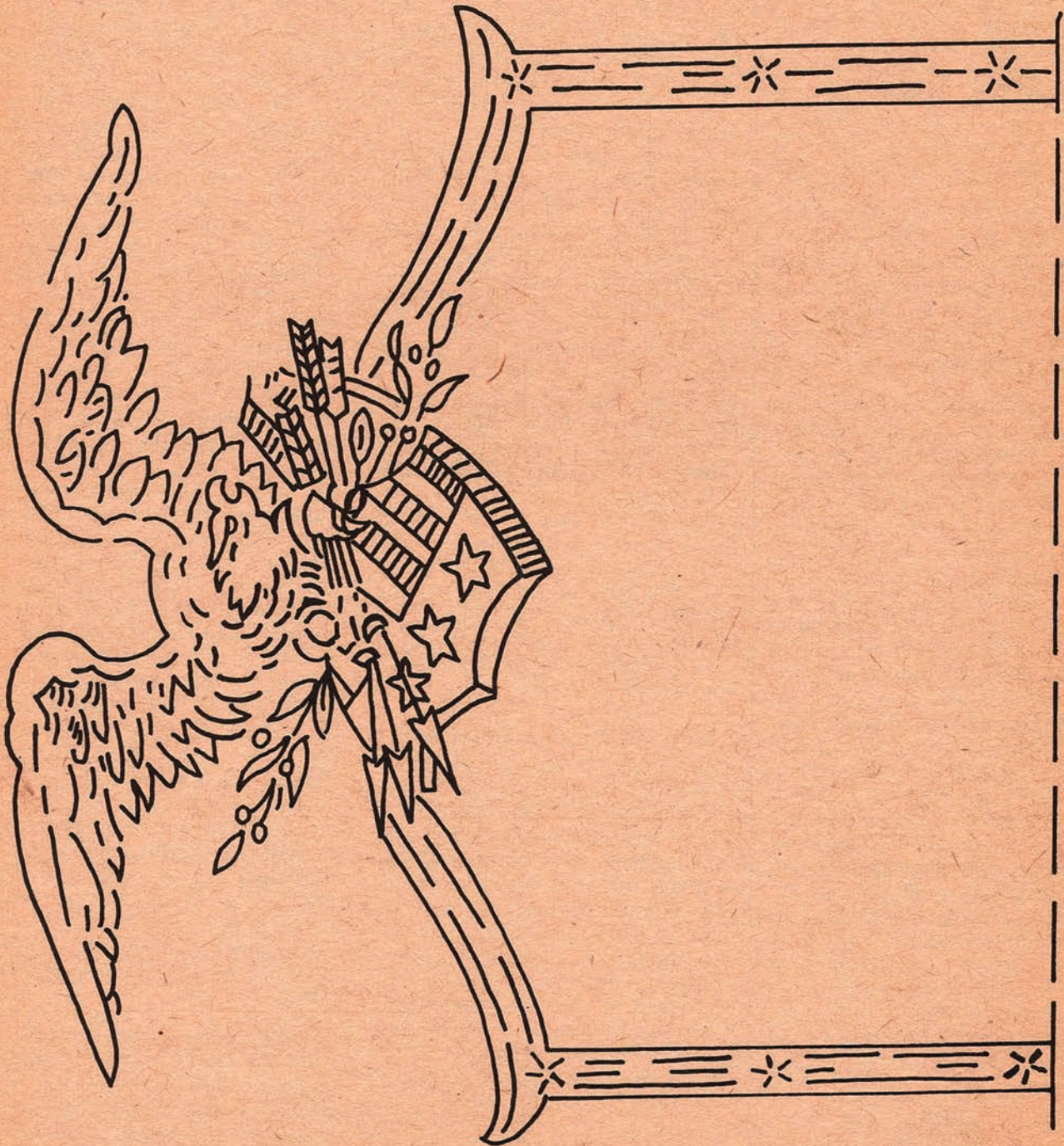
Due to health problems, I will sell my large assortment of out of print hot iron transfers at a sacrifice. Anyone interested please send S.A.S.E.

Mrs. Daniel L. Reynolds, Bay Rt., Box 75-A, East Machias, Me. 04630

I wonder how many readers realize that by using sport yarn and larger needles, patterns for small crocheted doll clothes can be enlarged to fit various sized dolls? I've been doing this for some time. I'm a new doll collector and would appreciate dolls in any condition which I can get for postage. I could also use more knit or crochet doll clothes patterns.

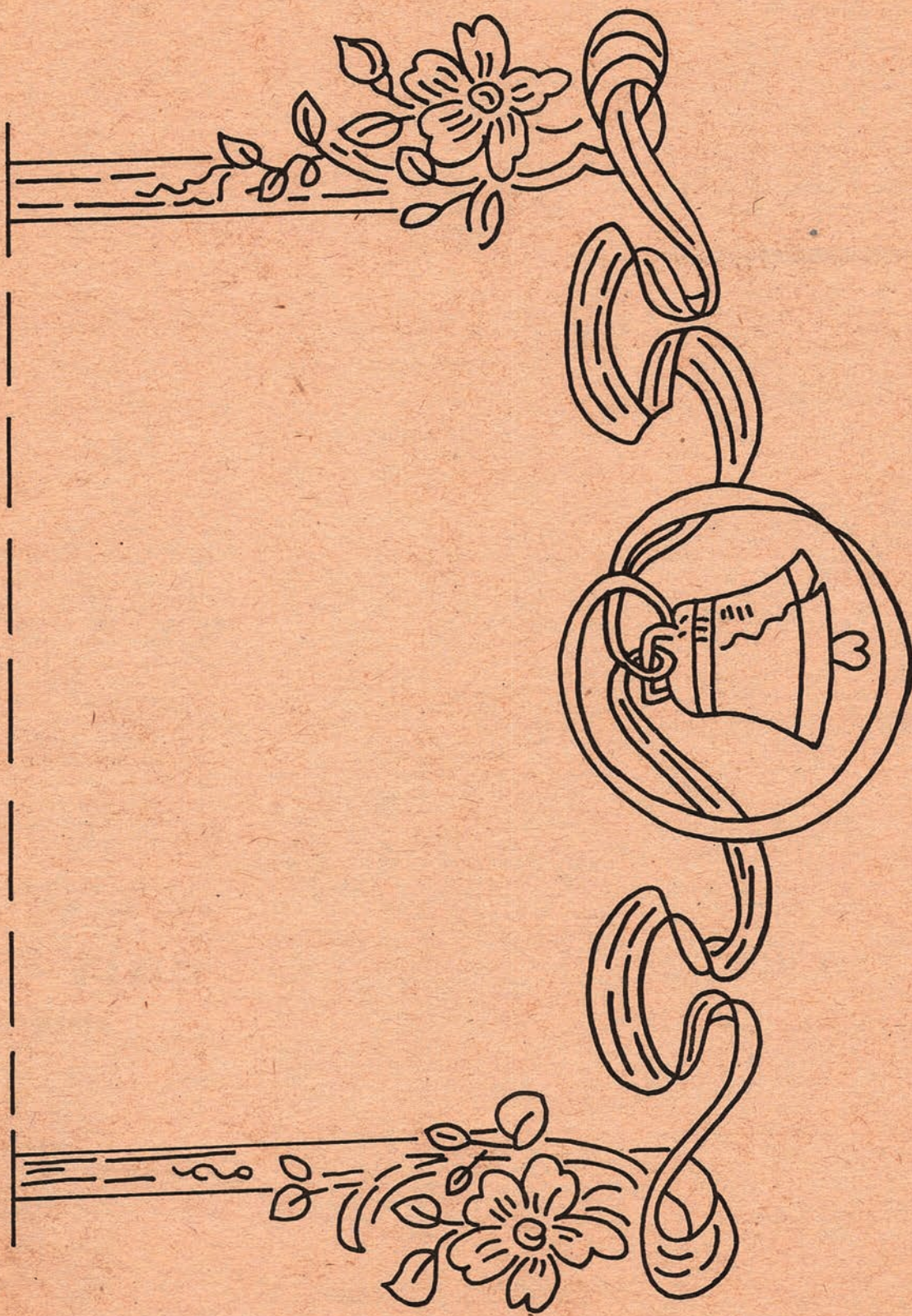
Loretta Haines, Box 461, Bridgeport, Ohio 43912

ACTUAL SIZE PATTERN
TRACE AND TRANSFER



Join Here

Join Here



Classified ADS

CLASSIFIED AD RATES
25c PER WORD

Here is the place to dispose of any product or to advertise for wanted merchandise. Ads are just 25c PER WORD. (Please be sure to count your name and address.) A 10 percent discount is offered on ads placed for three or more consecutive insertions. All insertions must be paid in advance. We cannot bill classified advertisers. Minimum ad accepted 15 words.

HAWAIIAN MUFFINS: This original recipe from Hawaii, made with pineapple and topped with a coating of thin icing, is really scrumptious. For recipe please send 25c and self-stamped addressed envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Mass. 01960

REPLICA 1908 SEARS catalog, 736 8½x11 pages. \$3.98. Haynes House 201 S. Reed, Joliet, Ill. 60436

PAST-TIME CROCHET patterns No. 2. Do you collect lovely crochet designs as some people do fine china? Then you'll want this new price list. Over 400 more old and new patterns listed, some pictured. For price list send \$1.00 to: Past-time Crochet Patterns, 2101 Kenworthy Rd. Dept. ON-3, Camden, Ohio 45311 (Nov-3)

FREE QUILT patterns in Quilter's Newsletter magazine, plus catalog illustrating hundreds of quilt patterns, quilting stencils, precut metal patterns, quilting books, supplies, kits, fabrics - 75c. Quilts, Box 501-F27, Wheatridge, Colorado 80033 (Nov-3)

RAG DOLL patterns. Reduced prices, free list! Write: Farag Patterns, 4331A Shaw, St. Louis, Mo. 63110 (Nov-3)

\$1.00 STARTS YOU in big profit, spare time Costume Jewelry business. Get exquisite earring and ring kits. Make them, sell them easy! Profit big! Send \$1.00 for 2 starting kits, details. Donbar, Dept. A-766, 2934 W. Fullerton, Chicago 60647 (Feb-6)

LIKE DOLLS? Want patterns for them, their clothes? Quarterly publication \$5.00 year, \$1.25 sample. The Pattern Book, OFN, 2631 Curve Road, Delaware, Ohio 43015 (Sept-3)

NEVER WON ANYTHING? Anyone can win Sweepstakes contests! Free details. Services, Box 644-TPC, Des Moines, Iowa 50303 (Sept-3)

RAGDOLL PATTERNS, Set of 10, Series 74, \$2.25 postpaid. Betty James Originals, Box 774 OT, Severna Park, Maryland 21146 (Jan-3)

TAT QUICK AND EASY with Tatsy tatting shuttles. Good working shuttles for yarn and heavier thread. Also holds traditional tatting thread. Two sizes, No.102, 4½x1½, \$4.50 ea.; No.103, 6x1½, \$4.75 ea. Tatsy, 1295 Des Plaines Ave., Des Plaines, Ill. 60018

TURN GROCERY boxtops into cash: Save up to 100% on grocery items. Issue \$1.00, ½ year \$2.75, year \$5.00. Refund Bulletin tp, P.O. Box 503, Cape Girardeau, Mo. 63701

RAG DOLL PATTERNS, Set of 10, Series 74, \$2.25 postpaid. Betty James Originals, Box 774OT, Severna Park, Maryland 21146 (Sept-3)

NEW FRIDGIE, quilt, doll, craft, needlework patterns, plus readers' notes, hobbies. 50c copy. \$3.00 year. Handworker Magazine, R10TN Wausaukee, Wisc. 54177

EGG CARTON MAGIC. Ideas for over 30 egg carton projects and party favors. Book includes patterns and easy to follow instructions. \$1.25. Treasure Chest, Dept. 8126S, Box 35, Orangeburg, S.C. 29115

PLASTIC BOTTLES of all types can be used to make many things. Learn how to prepare bottles, then make 30 fun and useful projects. \$1.25. Treasure Chest, Dept. 6126S, Box 35, Orangeburg, S.C. 29115

USE PINE CONES of all sizes to make beautiful decorative arrangements. Over 35 decorations with photographs and easy instructions. \$1.25. Treasure Chest, Dept. 1126S, Box 35, Orangeburg, S.C. 29115

DOLLS, OLD & NEW, you can make. The complete book on how to make dolls, including patterns, plus information for making faces and hair. \$1.25. Treasure Chest, Dept. 2126S, Box 35, Orangeburg, S.C. 29115

DOLLS! Learn to make, repair and dress dolls. Free booklet on Home Study course. Lifetime Career Schools, Dept. D-926, 2251 Barry Ave., Los Angeles, Ca. 90064 (Jan-6)

THRIFTY HOMEMAKERS redeem boxtops for cash. Do you? Latest monthly listing 50c; \$5.00 yearly. Jaybee OT, Valley Park, Mo. 63088 (Sept-3)

GOSPEL PIANISTS: Add chords, "runs", progressions. Twenty lessons, "Playing Evangelistic Style Piano", \$5.95. Evangelical Music, (OTN-1), Hewarden, Iowa 51023

NEW PLATYPUS CATALOG! Collectors' choice patterns for fabric dolls and stuffed toys! Fully illustrated - 50c. Platypus (OT8), 200 W. 82 St., New York, N.Y. 10024 Exceptional! (Jan-3)

CROCHETED BREADWRAPPER house slippers, pattern 35c, stamped envelope. Ethell, Route 5, Zanesville, Ohio 43701

AGE TELLING cards. New! Fun! Easy! Cards and instructions. \$1.00. Grandcees, Box 96FM, Hamilton, Ga. 31811

MAKE MONEY clipping newspaper items. \$2.00-\$10.00 each. Details free. Clippings, Box 10344-TP2, Palo Alto, Calif. 94303

ORIGINAL CROCHET patterns: Blue ribbon winners catalogs No. 1, No. 2, \$1.15 each; list No. 3 65c prepaid. All 3 listings \$2.75; sixty patterns in all (3 knitted). Easy to understand instructions; 7 inch picture on pattern; fine paper; inquiries, please send 10c and self-addressed, stamped envelope. Eunice Kenney Thornbrugh, Box 3199, Eureka, Calif. 95501 (Jan-3)

WANTED: Mary Hoyer Doilie Crochet Books. Send Vol. Nos., condition and price. Consider photocopies of crochet patterns. Jan Bauman, 2953 Hollander, Pomona, Calif. 91767

MONEY FROM BOXTOPS and labels. Refunding a fun and profitable hobby! Three issues \$2.50. Bulletin, Box 13564-T, St. Louis, Mo. 63138 (Jan-3)

1900, 1908, 1923, THREE SEARS, Roebuck Catalogs, \$3.50 each, all 3 only \$9.00. Dempsey Graham, Box 117-ON, RR1, Cuba, Ala. 36907

HARLEQUIN ROMANCES, \$4.00 dozen, postpaid. Woman's Weekly, 20c. Two lists for 35c. Mitchell's, 1576 Yale, Victoria, B.C. Canada

OLD-TIME BOOKS and presents catalog 25c. Replica Greenaways, Caldecotts, Rickhams, Cranes. Paper dolls, playthings. Sally Goodspeed, 2318 N. Charles, Baltimore, Maryland 21218

15 Different Needlework Books ONLY \$3.75 POSTPAID! (ALL 15 BOOKS)

• DOILLIES, APRONS & THINGS • QUILTS
PATTERNS • DOLL CLOTHES • MAKING LINGERIE • MACHINE KNITTING • NEEDLEWORK NOVELTIES • CREWEL EMBROIDERY • CREATIVE MACHINE EMBROIDERY • SOLVE YOUR SEWING PROBLEMS • NEEDLEWORK GIFT IDEAS • BAZAAR GIFTS • KNITTING PATTERNS • SEW AT HOME • HOOKING RUGS, & THINGS • OLD TIME NEEDLEWORK PATTERNS

You'll find a wealth of patterns, helps, ideas, instructions, enjoyment in these 15 Needlework Books! All patterns with easy to follow directions. Just \$3.75 for all 15 books postpaid.

TOWER PRESS, INC., Needlework Books
Box 428 Seabrook, N.H. 03874

only \$1.25

25 Quilt
Patterns
from

"Stitch
'n Sew"

magazine

3 copies
for \$3.00

Butterflies in the Garden

by Ruby Hinson



October 20th is the deadline date
for ads in our April-May issue
of Olde Time Needlework

TOWER PRESS BOOKS, P.O. BOX 428
SEABROOK, N.H. 03874

Olde Time Needlework

HANDICRAFTS

To Buy-Sell-Exchange

Readers: Sell your handicraft items here! Special rate for readers handicraft ads, JUST 8c PER WORD (including name and address).

CROCHETED STUFFED ANIMAL patterns:

Mother and baby elephants, lion cub, duckling, puppy, pony, panda & tiger. Large sizes using rug yarn. \$2.00. SASE. Jan Hatfield, 16715 Flagstaff Ave., Rosemount, Minnesota 55068

PATCHWORK BABY QUILTS (40"x40") \$10.00; Satin Top Baby quilt (40"x40") \$12.50; Patchwork quilts (90"x103") \$95.00; Embroidery quilts (90"x103") \$195.00. Embroidery pillowcases \$7.00 pair. Ella Wilkinson, 3076 Morganside Drive, Salt Lake City, Utah 84117

GRANNY'S OLD-FASHIONED 42 page cookbook from 1800's. These include dried fruit, meat smoking, pickling, vinegar, lye, yeast, soap, sandwich spread, vinegar pie, cornucob syrup, also Grandma's century old book over 200 old methods and recipes including sour dough bread and starter, crackers, root beer, cheese. Many more old-est methods, both \$3.50 or \$2.00 each. Granny's Cook Book, Scottown, Ohio 45678

HAPPINESS IS A GIFT OF GOD. Embroider this 5x7 cross-stitch sampler for \$1.25 postpaid. Thread and instructions included. Miki Teige, 91716 (0) Marcola Rd., Springfield, Ore. 97477

NEW - ILLUSTRATED instructions, 6 inexpensive, easy to make hair grooming plaques for children (girls and boys). \$2.00. 5 realistic arm and hand puppets for a child's life size furry animal playmate. Dog, cat, rabbit, skunk, raccoon. Patterns and instructions \$3.00. Nice for bazaars, school projects, birthday and Christmas gifts. All 11 for \$4.50. Marjorie Lambert, 912 E. Owens Ave., Bismarck, N. Dakota 58501

FOR SALE - The following original stuffed doll patterns. Dolly Derriere, a cute pajama doll; Ballerina, she really goes around; Earring Bunny; Angel Baby, the birthday angel doll. These are \$1.00 each. Send to Mae Thompson, c/o Diane's Gift Bazaar, 1518 Montauk Highway, Oakdale, N.Y. 11769

LOVELY MACRAME AND bead chokers. \$2.25 each. Larra Andress, 3112 Ryecroft Road, Birmingham, Ala. 35223

100 EMBROIDER STITCHES. Complete comprehensive book, simplifies the difficult. \$2.25. Heritage, 701 W. Water, Decorah, Ia. 52101

FROM THE LEGENDARY dogwood tree comes this beautiful cross pendant, hand-made, stained & hung on circle of genuine laced leather. Order yours today. Makes lovely gift. \$5.95 ea., two or more \$4.95 ea. Sorry, no C.O.D. Paterson Craft, Box 461, Dixon, Missouri 65459

HOMEMADE SOAP: Safer, easier than old-time recipes. Powdered and bar soap. Please send 50c and stamped envelope to Pemberton, Route 3, Calhan, Colo. 80808 (Jan-3)

SURPRISE YOUR LITTLE GIRL this Christmas with "A Pretty Eyelet Sunbonnet" and matching Drawstring Purse. Pattern/Instructions (ages 3-8) \$1.45. Woman's bonnet Pattern/Instructions, \$1.45. "Sunbonnet Kate" No. 17, 2439 Patterson Road, Escondido, California 92027

15 PC. BARBIE WARDROBE, \$5.00, 50 recipes international. \$1.00. Dolls - Pattern - exchange. A. Rossi, 614A E. Angeleno Ave., Burbank, Calif. 91501

NEEDLEPOINT PURSE accessories in patchwork design on pre-cut plastic canvas. All materials included in kit. Kits \$2.50 each; any two or more kits \$2.25 each. A. Purse Tissue Holder; B. Eyeglass Case; C. Key Ring and Comb Case; D. Checkbook Holder. Delightful gifts. Quick and easy to make. Kit-Kraft, 2105 S. Hamilton Road, Columbus, Ohio 43227 (Jan-2)

FOREIGN COSTUME DOLLS - Barbie outfits, 15 pcs. \$5.00. Pattern - exchanges. Mrs. Rossi, 614A E. Angeleno Ave., Burbank, Calif. 91501

CROCHETED BOOKWORMS make ideal gift bookmarks. \$1.00, 3 for \$2.50. Claudette, 5240 Walsh, St. Louis, Mo. 63109

QUICKIE QUILT: You and your sewing machine can make a beautiful decorator quilt in a weekend! The result is an elegant gift for yourself or friends. Send \$2.00 to Stitches' Easy, P.O. Box 13383, Phoenix, Ariz. 85002

TURN BLEACH JUGS into sailable wind-spinners, three methods, nine different, \$1.00 plus stamp. Paul Burks, Box 154, Vincennes, Ind. 47591 (Jan-2)

PATTERNS: Calico ornaments, 10/\$2.00; darling felt ornaments, 15/\$2.50; wooden ornaments, 12/\$2.25; heirloom quilt patterns, 15/\$2.00; quilting designs, 10/\$1.75; Americana doll furniture, 10/\$2.25. Country Mouse-TP, Route 1, Box 66, New Milford, Pennsylvania 18834

HOROSCOPE SAMPLER - Beautiful design, 11x16, for individual calculations. \$3.50. Box 524, Excelsior Springs, Mo. 64024 (May-6)

2-EGG SPONGE CAKE. A foolproof recipe, making the largest and lightest golden fluff using only two eggs. A true budget saver. Delicious! For recipe please send 25c and self-stamped, addressed envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Mass. 01960

MY HUSBAND SAYS I'm the best cook in Nevada! I've been cooking for 62 years! Little dabs of this and that added to Grandmother's recipes make them come out super-duper! He-man "vittels" and luscious desserts! You'll love my different chili con carne, tamale pie, quick chocolate cake and seven other most exciting "secret" recipes, all for dollar green-back. Granny Crampton, 905-Y West Center, Fallon, Nev. 89406

TROPICAL, AMERICAN, European butterfly designs: For embroidery, applique. Largest wing span 8". Color coded. Easy trace transfer instructions. Two for \$1.00 and self-addressed stamped envelope. Carol Bond, Rt. 5, Box 257, DeFuniak Springs, Fla. 32433 (Jan-3)

SLAVICK SPECIALTIES - kolacki, perogi, potato pancakes, zucchini bread, chocolate chip rum cake, 35c each and S.A.S.E. Eileen Rittle, 707 Morlando Dr., Endicott, N.Y. 13760

ALL PURPOSE BAKING MIX. Makes baking easy. Recipes for mix, plus 12 variations including biscuits, muffins, pancakes, waffles, quick breads, coffeecakes, pie crust, short-cake. Send \$1.00 to Pemberton, Route 3, Calhan, Colo. 80808

KIDNEY BEANS - Ham hocks, cabbage; etc., delicious meal; good tasting potato salad; Greek mush pie, unusual snack or dessert; recipes 40c each or all 3 for \$1.00; SASE to Dessie Frank, 2014 Tennessee St., Vallejo, Calif. 94590

BROWNIE MIX: Excellent fudgy recipe. Our family favorite. Send 50c to: Pemberton, Rt. 3, Calhan, Colo. 80808

INTERNATIONAL COFFEE mixes: Just add hot water. Cafe mocha, cafe au lait and 5 other flavorful coffee recipes. Send \$1.00 to Pemberton, Route 3, Calhan, Colo. 80808

CANADIAN RUM CAKE: This is an original Canadian recipe. Truly moist and a good keeper. Please send 25c and a self-addressed stamped envelope to: Gertrude Zdanowicz, 12 Douglas St., Peabody, Ma. 01960

DOLL INSTRUCTIONS: Apple, Pressed Face, Bread Clay, Square Dancers - 4 for \$1.50. OTN (Bryant), 1208 N. Meade Ave., Colorado Springs, Colorado 80909 (Sept-6)

INTERNATIONAL COFFEE MIXES: Just add hot water. Cafe mocha, cafe au lait and 5 other flavorful coffee recipes. Send \$1.00 to Pemberton, Route 3, Calhan, Colo. 80808 (Sept-3)

BROWNIE MIX: Excellent fudgy recipe. Our family favorite. Send 50c to Pemberton, Route 3, Calhan, Colo. 80808 (Sept-3)

ALL PURPOSE BAKING MIX: Makes baking easy. Recipes for mix, plus 12 variations including biscuits, muffins, pancakes, waffles, quick breads, coffeecakes, pie crust, short-cake. Send \$1.00 to Pemberton, Route 3, Calhan, Colo. 80808 (Sept-3)

QUILTING FRAMES - build your own, send \$1.00 for instructions. Bench, P.O. Box 100, Florence, Arizona 85232 (Sept-4)

25 YEAR-OLD pattern. Filet crochet nursery spread. Nine animals and alternate square. \$1.50. Laoang, 13416 Justice, Rockville, Md. 20853 (Nov-2)

PRETTY HAND - knit booties. Design 30 years old. Specify color. \$2.00 ppd. Mrs. E. Keene, 1704 W. Division, Grand Island, Nebr. 68801 (Sept-3)

WASHCLOTH PUPPETS: Patterns for 10 delightful animal hand puppets for bath time or playtime. \$1.00. Iris Martin, 3344 Heathdale Ave., Covina, Calif. 91723 (Sept-3)

STARCRAFT OR COLLECTIONS craft recipes great for self or gifts, long S.A.S.E. \$2.00. Zamorra, Box 201, Colorado Springs, Colorado 80901 (Nov-4)

QUILT PATTERNS: Bicentennial special, Missy Mouse, California Poppy, Whimsical Owl, Umbrella Girl, and Country Cow. \$1.00 each, all \$5.50. Pattern Pantry, 179 Roseburg Rd., Myrtle Point, Oregon 97458 (Nov-3)

GEORGE WASHINGTON, Betsy Ross, Pioneer Polly, Klondike Kate, Indian Brave, Indian Maiden. Doll patterns, \$1.00 each, all \$5.50. Pattern Pantry, 179 Roseburg Rd., Myrtle Point, Oregon 97458 (Nov-3)

SUNBONNET BABIES embroidery patterns from old quilts. Set 1 - 30 patterns - baking, ironing, etc., \$3.00 postpaid. Set 2 - 18 patterns - days of week, seasons, others, \$1.75 postpaid. Caroline Ulm, 3139 Call, Stow, Ohio 44224 (Nov-3)

CERAMIC DOLL KITS: 23 in. \$12.00; 20 in. \$10.00; 16 in. \$6.00; 11 in. \$5.00. By-Lo. 25% discount for four, \$1.00 for handling. Knopps Dolly Shop, 2105W. 300S., Marion, Ind. 46952 (Nov-3)

"EARLY AMERICAN TRANSFER Patterns for Crewel and Embroidery." Send \$1.75 for 75 reusable patterns, two alphabets. Concho-crafts, Box 4055-OTN, San Angelo, Texas 76901. Nov-3

DIABETIC? OVERWEIGHT? You'll love these. Sugarfree apple crisp, jams, ice cream, candy, pumpkin pie, pineapple bars, apple cake, rhubarb pudding, salads, other cakes, pies, cookies. Booklet \$1.35 plus stamp. (With extra cakes and cookies \$2.00 plus stamp.) Addie's Recipes, Drawer 5426-OT5112 Eugene, Oregon 97405

FRESH ORANGE CAKE: So moist, because you grind a whole orange, yes, with rind and all, when put into this cake, gives it a delicious and different flavor. Stays fresh for days. For recipe, please send 25c and self-addressed stamped envelope to: Mrs. E. Jones, 12 Raymond Circle, Peabody, Ma. 01960

THREE DELICIOUS, popular gourmet recipes for 50c. Chicken Parisienne, noodle pudding, and sour cream scalloped potatoes. Served at only elegant restaurants. Enclose self-addressed, stamped envelope and 50c to: Mrs. Jane McKay, 210 Broadway, Lynn, Ma. 01904 (LI)

HANDICRAFTS

To Buy - Sell - Exchange

COOKIES FOR BREAKFAST? Having trouble making a good nourishing breakfast and not in the mood to eat? Try these delicious cookies from Cornell Univ. that are a complete breakfast. Only 25c with self-addressed, stamped envelope. Mrs. Jane McKay, 210 Broadway, Lynn, Mass. 01904

LITTLE BREADS: You'll be delighted with these tiny breads baked in soup cans. Plus unusual tea breads. Pineapple, applesauce, carrot, strawberry, peanut, orange, apple, peach, others. Send \$1.00 plus stamp. Addie's Recipes, Drawer 5426 OT2612 Eugene, Oregon 97405

BEST CZECH & POLISH COOKING: Includes famous Czech filled "Kolache"; filled dumplings, cakes, cookies, casseroles, Polish raw potato dumplings, potato rolls, soups, noodles. \$1.35 each - both booklets \$2.00 plus stamp. Addie's Recipes, Drawer 5426 OT2212 Eugene, Oregon 97405

ZUCCHINI COOKBOOK: Unusual recipes like honey cake, molasses cookies, pineapple cookies, strawberry bread, orange cake, breads, pickles, cakes, cookies, casseroles. Only \$2.00 plus stamp. Addie's Recipes, Drawer 5426 OT2312 Eugene, Oregon 97405

MEATBALLS: I make these for family gatherings, church suppers, and a special treat for my own suppers. They can be made ahead and frozen. For recipe, kindly send 25c and a stamped, self-addressed envelope to: Gertrude Zdanowicz, 12 Douglas St., Peabody, Mass. 01960

FOR YOUR BAZAAR table: Doll sunbonnets! Patterns/instructions to four sizes and one for Barbie, 60c and long S.A.S.E. Sunbonnet Kate No. 17, 2439 Patterson Road, Escondido, Calif. 92027

QUILT WORLD



OVER 120 QUILT PATTERNS ANNUALLY!



EVERYTHING YOU WANT TO KNOW ABOUT QUILTS AND MORE!

Each issue bulging with Quilt Patterns, Quilt Designs, Quilt Talk, Quilt Pictures, Quilt Gossip, Quilt Club, Quilt Letters, Quilt Exchanges, Contests, Quilt Photos, etc.! A real "Quilt World"! Just \$3.50 per year. 1/2 year, \$2.00

Quilt World, Box 337- Seabrook, N.H. 03874

ADS NOT ACCEPTABLE: Ads pertaining to homeworkers wanted. Ads pertaining to making or selling of alcoholic beverages. Ads of medical nature (home remedies, etc.). Ads pertaining to sex.

DOLL PATTERNS



YOU'LL FIND ALL THE DOLL PATTERNS YOU'LL EVER NEED AND THEN SOME IN OUR 5 ILLUSTRATED PATTERN BOOKS! Many patterns published are originals. Each is illustrated with easy to follow directions. **JUST 75c PER BOOK! OR ALL 5 BOOKS FOR JUST \$3.00.** Please order by book number! Each book is size 8 1/2 x 11".

☐ P-100 - 20 Doll Patterns

☐ P-700 - Mini Modiste Doll Patterns

☐ P-610 - 21 Doll Patterns by Lynn

☐ P-750 - Dollers' Doings (Dolls & Clothes)

☐ P-810 - Doll Patterns by Lynn (Vo. II)

☐ All 5 Doll Books - \$3.00

IT'S EASY TO ORDER! JUST CHECK OFF THE BOOKS DESIRED, TEAR OUT THIS ADV. AND SEND IT IN WITH YOUR CHECK, MONEY ORDER (OR CASH!!)

(All Patterns Formerly Published in Tower Press Magazines)

TOWER PRESS, INC., BOX 428 SEABROOK, N.H. 03874

Name

Address

City

State

Zip Code

Please Print Name & Address Clearly.

Home Gardeners!

we want to hear from you!

Send us your letters, photos, about your favorite flowers, favorite garden, your experiences, advice, gossip or any aspect of flowers and gardens! We'll pay you if your letter is used. Extra for photos! (If you have any manuscripts on same, please send them along!) Also, if you are seeking exchanges or help, advice on any garden problems, send them in. Our readers may be able to help you!

GARDENING EDITOR, TOWER PRESS, INC.
BOX 428, SEABROOK, N.H. 03874

YOU ARE INVITED

TO JOIN THE NATIONWIDE PINS and NEEDLES SEWING CLUB



- * The Famous Sewing Club where members help members with their sewing problems, wants, exchanges, or just needlework "gab".
- * When you subscribe to "Stitch 'n Sew" you automatically become a member.
- * Every issue bulging with unusual, interesting, unique patterns, designs, columns, features on every phase of needlecraft imagineable!
- * News, photos about Pins and Needles Sewing Club members in each issue!
- * Just \$3.00 for a Full Year Subscription. Tremendous Value!



SOME OF THE FEATURES WHICH HAVE APPEARED IN PAST ISSUES OF Stitch 'n Sew

- Short & Snappy Skirts
- The Gypsy Peasant Look
- Solve Your Sewing Problems
- Creative Machine Embroidery
- The Knitting Corner
- Easy Hairpin Lace
- Hostess Apron
- Needle Novelties
- Shuttle Skill
- Butterflies in The Garden
- Successful Swimwear
- Pom Pom Poodle
- "Becky" Doll
- Costume Corner
- Openwork Dress
- Armchair Pincushion
- Let's Look Smart
- "Muffin" Doll
- Beautiful Belts
- Round Granny Pattern
- Forget-me-not Necklace
- Gift Bibs
- Posy Afghan
- Crocheted Shell
- Lacemaking
- Macrame Bag

- * Out of the 30 (or more) needlecraft magazines now being published, "Stitch 'N Sew" is possibly the most unique and most unusual! You have just got to see it to believe it! It's DIFFERENT!!
- * If you like needlecraft in any form you'll love "Stitch 'n Sew". You'll be delighted with each issue. You'll enjoy the newsy, down to earth features and columnists. You'll be happy to see the regular Pins & Needles Club pages in every issue. Please remember, if you subscribe, you automatically become a member of the club.
- * Best of all is the amazing low price! Just \$3.00 buys an entire years subscription! And if you don't think the first issue you receive is all we said it would be, then we'll return your subscription price in full.
- * Enjoy needlework to its fullest with this unusual Needlework magazine. You will love every page of every issue, believe us! You'll find many exciting hours of needlework fun and work - Something for everyone, the beginners as well as advanced worker - in every exciting issue.

**JUST \$3.00 BUYS
A FULL YEAR'S
SUBSCRIPTION**

**Stitch 'n Sew
published bi-monthly**

**Stitch 'n Sew Magazine
makes a beautiful gift for any
Needlework fan.
Free Gift Cards Sent!**



STITCH 'N SEW, Box 4280TN Seabrook, N.H. 03874

- ☐ 1 year \$3.00
☐ 3 years \$8.00

- ☐ 1 year Canada \$4.00
☐ 1 year Foreign \$5.50

Please Print Name & Address Clearly.

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP.....

Please allow 45 to 60 days to receive your first issue.

475 Pages Of Illustrated CHRISTMAS HANDICRAFTS!

ONE OF THE MOST COMPREHENSIVE LIBRARIES OF CHRISTMAS HANDICRAFT BOOKS EVER PUBLISHED!

ENOUGH CHRISTMAS HANDICRAFT PROJECTS TO KEEP YOU GOING FOR YEARS & YEARS & YEARS!!



Vol. I



Vol. II



Vol. III



Vol. IV



Vol. V

The
POINSETTIA
Library of
CHRISTMAS
HANDICRAFTS

- 5 BIG BOOKS OF CHRISTMAS HANDICRAFTS — 475 PAGES IN ALL!!
- EACH BIG BOOK 8½" x 11" SIZE! 96 BIG PAGES!!
- HANDICRAFT PROJECTS FOR ALL — THE MOST ADVANCED HANDICRAFTER AS WELL AS FOR THE BEGINNER!

There are hundreds and hundreds of Christmas Handicraft Projects in this Big Library — too many to list! We'll just show you a small sampling of the many hundreds of illustrated projects!

- | | |
|-------------------------------|---------------------------------|
| • Christmas Pompon | • Christmas Tree Lapel Pins |
| • Little Christmas Birds | • Glitter Star |
| • Fluff Star | • Jolly Toy Elephant |
| • Socky the Kitten | • Christmas Gimmicks |
| • Snow Man | • 2 Cuddly Toys |
| • Festive Aprons | • Tissue Paper Ball Decorations |
| • Paper Snowflakes | • Bath Apron for Baby |
| • Idea From Italy | • Christmas Scroll |
| • Door Decoration | • Angel Niche |
| • Spiral Pendants | • Yuletide Earrings |
| • Indoor Wreath | • Two Cone Pendant |
| • Gift Wrap Wreath | • Clown Bib |
| • Penguin Pillow | • Felt Poinsettias |
| • Paper Wise Men | • Topiary Tree |
| • Gingerbread Doll | • Lollipop Carolers |
| • Winter Evening Creche | • Plastic Lid Ornaments |
| • Christmas Pinafore | • Open Bible Christmas Cards |
| • Luxury Doll House Furniture | • Reindeer Hand Puppet |
| • Unique Rib Tree | • Tyrolean Mittens |
| • Elephant Doll | • Christmas Tree Ornaments |
| • Window Decorations | • Santa Appliqued Grib Quilt |
| • Christmas Coaster Mats | • Appliqued Quilted Creche |
| • Christmas Cards | • Christmas Stockings |
| • Tree Trims | • Candle Powered Christmas Tree |
| • Singing Choir Boys | • Frosted Ornaments |
| • Christmas Card Basket | • Santa Dolls from Old Sheets |
| • Christmas Enclosure Cards | • Jolly Santa Favors |
| • 3-Dimensional Decorations | • Christmas Angel |

- Make beautiful and useful Christmas things for gift giving! For yourself! or for resale!
- A stupendous mind boggling collection of exciting Holiday projects! Too many to describe or even list!
- All 5 volumes just \$7.50 postpaid! Single volumes, \$2.50 each. SAVE MONEY by buying the entire set!
- A "MUST" for everyone who ever makes handicrafts — or wants to make them!
- Hundreds of lovely things that can be made from scraps or materials easily found in your home!
- Many are original creations and all were formerly published in many Tower Press Publications.
- This library includes the 1976 handicraft editions of *Stitch 'n Sew*, *Women's Circle*, *Women's Household* and *Popular Handicraft Christmas* issues!

\$7.50 FOR ALL 5 BOOKS postpaid
(\$2.50 for single volumes)

TOWER PRESS, INC., Box 428, Seabrook, N.H. 03874

Poinsettia Library of Christmas Handicrafts OTN

☐ Here's my \$7.50. Please send me 5 Volumes
Please send Vol. Nos. _____ \$2.50 per volume
Please Print Name & Address Clearly.

NAME.....
ADDRESS.....
CITY.....STATE.....ZIP.....

WOMEN'S *household* CHRISTMAS BOOK

All New For 1976



A must
for all
Household
readers!

- Holiday Recipes, Holiday Handicrafts, Holiday Features, Holiday Articles!
- A "Must" for all Household Readers!
- One of the Household's finest Christmas books!
- Limited Edition! Order Immediately!
- Make your holiday a merrier one with a copy of this exciting Christmas Book!

Women's Household's FIRST all new Christmas book in years! Don't dare miss getting your copy! Our editor has jammed a lot of nice Christmas goodies into this special holiday book which is bound to enhance your holiday mood! Many holiday helps, handicrafts, features, articles, recipes, you'll enjoy again and again. JUST 85c a copy. Limited edition! Order at once!

JUST 85c Per Copy
3 Copies \$2.25
6 Copies \$4.00

Order by Mail if you cannot find a copy on your favorite Newsstands! (Limited Edition Available!) Order Now!

WOMEN'S CIRCLE HOME COOKING *FIRST* CHRISTMAS BOOK

All New For 1976



JUST 85c
Per Copy
3 Copies \$2.25
6 Copies \$3.75

- Loaded with Christmas recipes, ideas, hints, plans, suggestions, features, articles.
- A "must" for every Home Cooking reader!
- Christmas Dinner, Christmas Snack, Christmas Taste Surprises Foreign Holiday Delights, Holiday Desserts, Stocking Sweets, Tree Decorating, etc., etc., etc.

Insufficient space here to describe or even list the host of exciting Christmas features, articles, recipes, etc., packed into this Women's Circle Home Cooking's FIRST Christmas Book! Handy digest size, you'll find it a heavenly Holiday book for helping you make this coming holiday season one of the most exciting and pleasurable of your life! Limited edition! Just 85c a copy! Don't delay!

- Christmas Dinner
- Christmas Eve Taste Thrills
- Christmas Desserts
- Christmas Tree Surprises
- Christmas Snacks
- Foreign Christmas Delights
- Table Decorations
- Christmas Stocking Sweets

PLUS LOTS, LOTS MORE!!!

Order by mail if you cannot find a copy on your favorite Newsstands! (Limited edition available) Order now!

TOWER PRESS, INC. OTN
Box 428 , Seabrook, N.H. 03874
Women's Circle Home Cooking
Christmas Book

☐ 1 copy 85c
☐ 3 copies \$2.25 ☐ 6 copies \$3.75

Please Print Name & Address Clearly.

NAME

ADDRESS

CITY STATE ZIP

IF YOU ENJOYED LAST YEARS EDITION OF *Stitch 'n Sew* Christmas Bazaar

Wait Until You See
The NEW 1976 Edition



ALL NEW!
A JOY TO
BEHOLD!
LIMITED
EDITIONS
AVAILABLE!

- Jam packed full of Christmas Make-it-Yourself goodies!
- Inexpensive, gifts to make! Holiday food & entertainment features!
- Holiday poetry & music!
- Christmas wrapping to make!
- Decorations & tree ornaments to make!
- Christmas Eve smorgasbord!
- Plus, many, many other holiday goodies!
- Bazaar items to make!

We didn't think we could improve an edition over last year's, but now we think it is possible that the wonderful 1976 edition of this Christmas Bazaar is even better! See for yourself! A Christmas joy! Order at once.

ONLY 85c Per Copy
3 Copies \$2.25 **6 Copies \$4.00**

Order by mail if you cannot find a copy on your favorite newsstands! (Limited Editions Available!)

TOWER PRESS, INC. OTN
Box 428 , Seabrook, N.H. 03874

1976 Stitch 'n Sew Bazaar

☐ 1 copy 85c ☐ 3 copies \$2.25
☐ 6 copies \$4.00

Please Print Name & Address Clearly.

NAME

ADDRESS

CITY STATE ZIP

POPULAR HANDICRAFT'S

HOBBIES
FOR FUN AND PROFIT

First BIG CHRISTMAS ANNUAL



- All New for Christmas 1976!
- Loaded with Christmas projects that will enthuse and delight you!
- Lovely Holiday things to make and do from useless scraps and surplus material easily available. Fun to make! Wonderful for gift giving!

Popular Handicraft's FIRST big Christmas Annual and what an annual it is! Our editor has spent months preparing this glowing holiday book with special loving care and you'll have to agree when you see it — it's one of the finest handicraft holiday annuals published! It's sure to become a collectors item! Don't dare miss out on your copy! Limited edition available! Rush your \$1.00 for your copy NOW!

JUST \$1.00
per copy

3 copies \$2.50 6 for \$4.50

Order by mail if you cannot find a copy on your favorite newsstands! (Limited Edition available!) Order now!

**POPULAR HANDICRAFT'S
CHRISTMAS ANNUAL**

Box 428 OTN Seabrook, N.H. 03874

- ☐ 1 copy \$1.00 ☐ 3 copies \$2.50
☐ 6 copies \$4.50

Please Print Name & Address Clearly.

NAME
ADDRESS
CITY STATE ZIP

The ALL NEW 1976 edition is READY! GOOD OLD DAYS

**CHRISTMAS
ANNUAL**



ALL NEW
MATERIAL
FOR 1976
FINEST
EDITION EVER
PUBLISHED!

- The joys and warmth of Old Christmases through nostalgic living photos, articles, poems, songs, memories, drawings, stories, illustrations, letters, cartoons, etc., etc.
- Cover design in bright colors!
- Fine paper throughout!
- Makes a fine holiday gift!
- Sure to add cheer and pleasure to your holiday!

Here is the big Good Old Days Christmas Annual for 1976! If you loved last year's edition, you'll find this new edition a nostalgic Christmas Treat which should improve, add tinsel and sparkle to your holiday festivity!!

JUST \$1.25 Per Copy
3 Copies \$3.00 6 Copies \$5.50

We didn't think we could improve an edition over last year's, but now we think it is possible that the wonderful 1976 edition of this Christmas Annual is even better! See for yourself! A Christmas joy! Order at once.

**GOOD OLD DAYS
CHRISTMAS ANNUAL**

Box 428 OTN, Seabrook, N.H. 03874

1976 Christmas Book

- ☐ 1 copy \$1.25
☐ 3 copies \$3.00 ☐ 6 copies \$4.50
Please Print Name & Address Clearly

NAME
ADDRESS
CITY STATE ZIP

Brand New FOR 1976

WOMEN'S
CIRCLE
CHRISTMAS
BOOK



ALL NEW
MATERIAL
FOR 1976
FINEST EDITION
WOMEN'S CIRCLE
HAS EVER
ISSUED!

- Jam packed with lovely Christmas things to make!
- A "must" for all Women's Circle readers!
- Limited Edition - Please order at once!

Lovely cover in full color!

This year's edition is perhaps one of the most outstanding, Women's Circle has ever published! You'll enjoy pages and pages of fine holiday do-it-yourself Christmas projects personally selected by your Circle editor! If you liked the 1975 edition, you'll find this new edition even better and more exciting!

JUST 85¢ 3 Copies \$2.25
Per Copy 6 Copies \$4.00

ORDER AT ONCE!

On Sale in Many Supermarkets & Newsstands.
If you cannot find it on your favorite newsstand, send for your copy by mail!

**WOMEN'S CIRCLE CHRISTMAS
Book** OTN

Box 428, Seabrook, N.H. 03874

- [] 1 copy 85¢ [] 3 copies \$2.25
[] 6 copies \$4.00

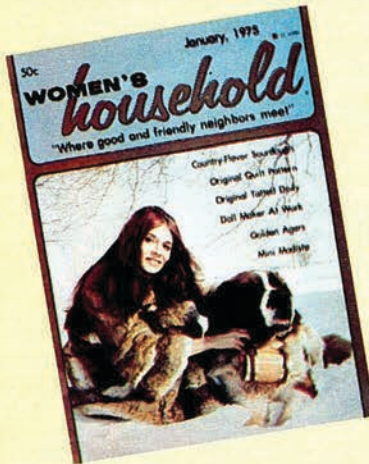
Please Print Name & Address Clearly

NAME
ADDRESS
CITY STATE ZIP

WOMEN'S household



"Where Women
Help Women"



THESE EXCITING FEATURES IN EVERY ISSUE!

- * Write These Shut-ins
- * Quilts By Ruby Hinson
- * Reader Exchanges
- * Handicrafts
- * Sewing Patterns
- * Words I Live By
- * Letters From Faraway Places
- * Golden Age
- * This & That
- * Readers Recipes
- * My Diet
- * Calling Young Homemakers
- * Graces Scrapbook
- * Good Old Days
- * All About Pets
- * Garden Talk
- * Missing Persons
- * Mini Modiste (Doll Clothes)

- * DIFFERENT FROM ANY other women's magazine being published!
- * A magazine almost exclusively composed by its readers!
- * In publication for over 14 years!
- * Each issue almost like a visit from a large friendly group of women readers dropping into your home to discuss, offer help, gossip on all the important homemaking subjects of sewing, recipes, hobbies, handicrafts, pen pals, etc. etc.

If you haven't ever seen a copy of Women's Household then you have a big treat in store for you! You will be pleasantly surprised and delighted at the contents of this magazine - on the many different and exciting features many which cannot be found any where else. Truly, you will say that each issue of Women's Household is just like a visit from a large and friendly group of homemakers dropping into your home to discuss, gossip, exchange, offer help on all the home subjects dear to your heart - sewing, handcrafting, hobbies, cooking, house care, child problems, money making, etc. etc! You'll surely LOVE each and every issue and eagerly await your copies in your mailbox just as hundreds of thousands of other housewives all over this country have found to their intense enjoyment!

LOOK WHAT SOME HAPPY READERS TELL US AFTER THEY RECEIVED THEIR 1st COPY!

New Women's Household is terrific - never did see how you could improve, but you did - Just love it all.

Mrs. Y., Mo.

To a most wonderful little book. I mean this from the bottom of my heart. How many times just by looking thru the pages it has inspired me, just when I thought nothing in the world could shake my blues. Then when I read it I know what a fool I am to think of all my troubles. O how God has blessed me and it took this little book to show me just how many I have. God bless each and every one of you.

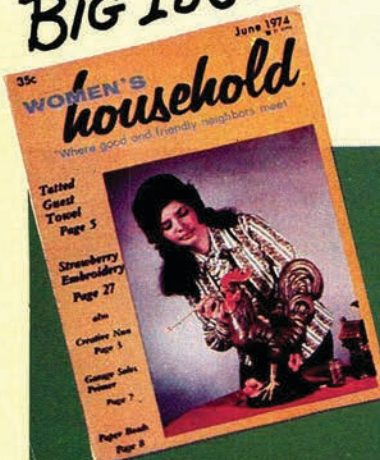
J. J. of Mo.



SOME OF THE EXCITING FEATURES PUBLISHED IN RECENT ISSUES!

- * Pineapple Doily Original
- * Mini Modiste
- * Button Pictures
- * Tasseled Bedspread
- * Children of the World Quilt
- * Scroll Tablecloth
- * Magnetic Frigie
- * Miniature Greenhouse
- * In Tune With The Times
- * Plastercraft Hobby
- * Garden Theme Finger Puppets
- * Knitted Hat & Scarf Sets
- * Beaded Doily
- * Wedding Ring Bouquet Quilt

Just \$4.00 buys
the Next 12
BIG ISSUES!



**YOUR MONEY BACK
AT ONCE IF THE 1ST
ISSUE YOU RECEIVE
DOESN'T DELIGHT
YOU BEYOND
WORDS!**

Women's Household, Box 428 • N. Seabrook, N.H. 03874

☐ 1 year \$4.00

☐ 1 year Canada \$6.00

☐ 3 years \$10.00

☐ 1 year Foreign \$9.00

Please Print Name & Address Clearly.

NAME

ADDRESS

CITY STATE ZIP

Please allow 45 to 60 days to receive your first issue.

Take a Monthly Nostalgic Trip into the Past!



Each month . . . A look into the nostalgic past through authentic photos, drawings, cartoons, comics, memories, features, songs, poems, letters, ads, etc., from the turn of the century up to a decade or so ago.

You'll relive those days and events through the pages of this one and only magazine of its kind.

For about the cost of a good movie, you can receive this big entertainment value each month for the next 12 months! We guarantee . . . that you will be thrilled beyond words . . . or you can have your money back!

Like old time comics?

You'll find complete comic pages from the past featuring such characters as:
• Barney Google • Happy Holligan • Boob McNutt • Tillie the Toiler • Little Annie Rooney • Little Nemo — plus many, many others.

We're embarrassed by the kind words in letters such as these.

Dear Sir:

Frankly it's a good thing that "Good Old Days" is not harmful to our health because it certainly is habit-forming; also hard to find on newsstands too. I'm breaking loose with the five dollars for a subscription. I believe anything as good as you've got deserves support. It's refreshing to see a magazine that can sell itself, without the use of sexy covers, lurid stories, and above all, a lack of violence.

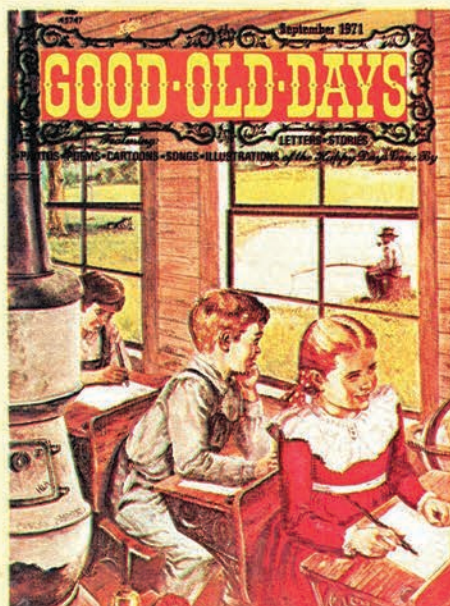
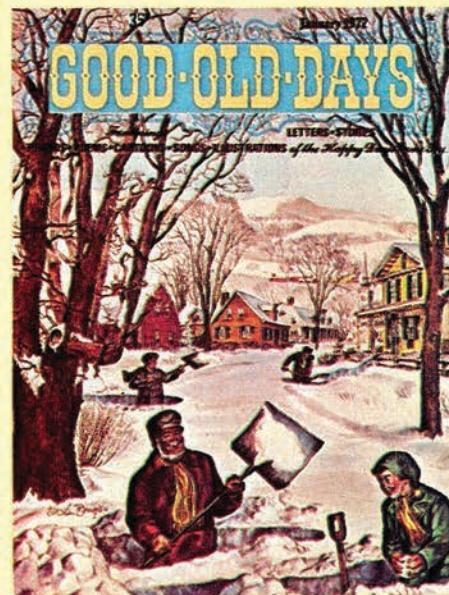
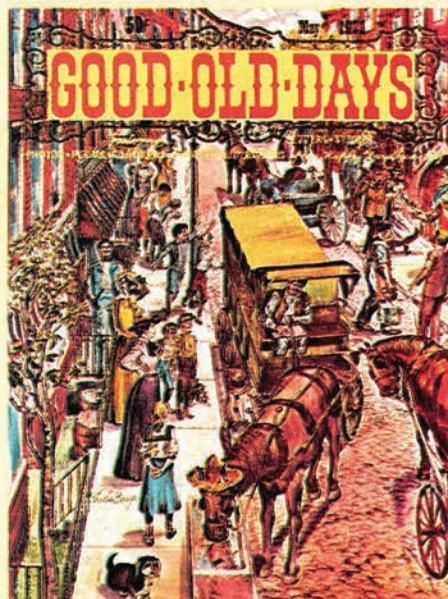
Honestly, reading G.O.D. gives a feeling of peace no drug can match!

M.J.P.

West New York, N.J.

JUST A FEW OF THE FEATURES PREFERRED DURING THE PAST FEW MONTHS

- Thank heaven for Biscuits!
- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5c nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
- Glorious Fourths, family style
- Oh women of yesterday!
- Shoe factory work in the 20's
- 1st women's lib — 1910—
- Durable doll of yesterday



GOOD OLD DAYS SPECIAL ISSUES



• SPRING • SUMMER
• FALL • WINTER

Each big special loaded with the same kind of wonderful nostalgic material, but entirely different from the monthly magazines. Just \$2.50 buys a full year's "GOOD OLD DAYS" Specials!

GOOD OLD DAYS

Just \$3.00 for 6 Issues, \$5.00 for 12 Issues!

Your money back at once! If the first issue you receive doesn't please and entertain you beyond words!

GOOD OLD DAYS, Box 428, Seabrook, N.H. 03874

- | | |
|---|---|
| ☐ 6 issues \$3.00 (Canada \$4.00) | ☐ Good Old Days |
| ☐ 12 issues \$5.00 (Canada \$7.00) | ☐ Special Issues |
| ☐ 36 issues \$12.00 (Canada \$18.00) | \$2.50 -- (Canada \$3.50) |
| ☐ Good Old Days Revisited \$3.25 (Canada \$4.25) | |
| Past issues of Good Old Days are found in | |
| Good Old Days Revisited (published quarterly) | |

Please Print Name & Address Clearly

NAME

ADDRESS

CITY STATE ZIP

Please allow 45 to 60 days to receive your first issue

OTN